

IN THIS ISSUE: "MEMORIES OF BRUSSELS CONSERVATOIRE," BY OLGA RACSTER

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Weekly Review OF THE World's Music

Thirty-Ninth Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Ave., New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00. Foreign \$6.25 Annually

VOL. LXXVII—NO. 23

NEW YORK, THURSDAY, DECEMBER 5, 1918

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GEORGE HAMLIN EXPLAINS HIS NEW AMERICAN OPERA PROJECT

Permanent Opéra-Comique Season Planned for New York With American Singers—Hopes to Begin in Spring of 1918—Will Have Noncompeting Repertoire

There have been persistent efforts to solve the problem of what to do with the many young American singers who, having spent several years of hard work in preparing themselves for an operatic career, find when they are ready to appear that there is no market for their services, owing to the fact that the permanent operatic companies in America can be counted on the fingers of one hand exclusive of the thumb. When the story of still another attempt at a solution leaked out prematurely last week, the *MUSICAL COURIER* sought information from George Hamlin, the tenor, who was named as the father of the new project. Mr. Hamlin blushed to find himself thrust afresh into fame, but admitted that there was more than a figment of truth in the report.

"The situation is just as you picture it," said he. "When one of our young American artists feels himself ready for an operatic career, after years of faithful preparation, he soon finds that, as a rule, the surest market for his wares is in the movies or the cabarets, or even in the kitchen, for a capable cook is at least one hundred times surer of a steady engagement today than a young American opera singer."

Before the War

"Before the war a great many of our capable artists found their work appreciated in the European opera houses, both large and small, but since the war abolished those opportunities, there has remained what? Only three American companies—the Metropolitan, the Chicago, and Fortune Gallo's San Carlo Company—that play regularly, with occasional short seasons by other companies especially assembled. These, of course, do not provide occupation for one-tenth of the available talent, at a reasonable estimate."

Mr. Hamlin's Plans

It is Mr. Hamlin's intention to go about the solution of this problem in a business-like manner. He is looking out for the financial end of the matter first and, though not ready to announce his plans as yet, is confident of interesting enough well-to-do friends of music to guarantee the deficit which he recognizes such a company is likely to incur in the first years of its existence. "If any money is made," said he, "it will simply be turned back into the company as we shall steadily work toward its improvement."

Mr. Hamlin intends first to obtain a theatre in New York and to establish there a permanent season of opéra-comique—not comic opera—avoiding in the repertoire any competition with the Metropolitan. Deserving American works will figure largely in the list. The company, which will be for American artists exclusively, will be conducted at least at first on the co-operative basis, and productions are to be given in English. It is Mr. Hamlin's idea to enlist sufficient artists so that there will be alternate casts for every opera, as he believes that in this way the interest of the public will always be kept fresh. Further, this will allow, as he pointed out, the sending of complete casts to other cities while the New York season is going on, so that any organization in an outside city which so wishes can have its chorus drilled by a local conductor and, engaging the New York principals, be able to give frequent performances of opera at very little expense. Mr. Hamlin is confident of the future spread of interest in opera in America and feels that his company, on account of the feature just mentioned, will be in a position to aid greatly in this work.

"I am sure that the wealthy American patrons of art will appreciate the fact that this is as much a part of public education as any other art project. In fact, from the definite pledges which I have already received, I know this to be the case. However, I am in no hurry. It is my earnest desire to have everything right before my plans are definitely announced. If, as I hope, we can be ready to open in New York in the spring of 1919, so much the better; but if I do not feel sure that every detail has been carefully prepared in advance, the opening will go over until the season of 1919-20."

A Capable Manager

"And will you take part in some of the productions yourself?"

"That I do not know. At the most, it is only a minor detail. What interests me now is the organization and

management of the company. I am busy forwarding the project every day."

Mr. Hamlin is peculiarly fitted for the task which he has undertaken. He has had extended operatic experience as an artist, having sung for several seasons with the Chicago Opera, and as a concert singer he is known not only throughout the United States but in Europe as well.

Practical Theatrical Experience

At the present time, aside from his concert activities, he is busily engaged as a vocal teacher. Better than all this, he has had thorough familiarity with all features of theatrical life from his earliest boyhood. At the age of thirteen he was treasurer of his father's theatre, the Grand Opera House in Chicago, and he knows the business of theatrical production from the front of the house to the rear wall of the stage. Mr. Hamlin's project is one deserving of the heartiest support from all who are interested in seeing the cause of music in America advanced.



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GIOVANNI MARTINELLI

The favorite Metropolitan Opera tenor, who appeared for the first time this season at the New York house on Saturday afternoon, November 30, in the title role of "Faust." Mr. Martinelli had just recovered from a severe attack of influenza, but happily showed no traces of it. He was in fine voice, sung with his customary art, and was most heartily received by the great matinee audience. This sterling artist gains from season to season in authority and is one of the Metropolitan's strongest assets.

METROPOLITAN TO RESTORE WAGNER

The *MUSICAL COURIER* learns that the Metropolitan Opera House contemplates the early resumption of the performances of operas by Wagner. And why not, if they are given in English, and with American singers, as far as possible?

Managers' Association Adopts Constitution

At a meeting held on Tuesday, November 26, by the National Musical Managers' Association the constitution and by-laws of the association previously promulgated by the board of directors was definitely ratified and adopted by the association. This constitution declares that the object of the association is the "mutual protection, promotion and development" of the managerial and professional interests of the members. The meeting was adjourned until 6.30 on Monday evening, December 23, when the association is to meet at a dinner to be arranged by the committee, whereat the discussions already begun will be resumed and extended.

MAINE HAS THE HONOR OF FIRST VICTORY JUBILEE FESTIVAL

Conductor William Rogers Chapman Gives Bangor and Portland Concerts of High Standard with Soloists of Renown—Well Trained Chorus as a Special Feature

Upon the twenty-second Annual Maine Music Festival, given in Bangor, November 18, 19 and 20, and Portland, November 21, 22 and 23, is bestowed the honor of the title "Jubilee Festival," and, although it was necessary to postpone the concerts from early October, Director and Mrs. Chapman being forced to contend against many obstacles, they had their reward in giving the two Maine cities entertainment of the highest merit. Influenza was the chief reason for the postponements, the dates of the concerts being changed.

The soloists this year were Mme. Schumann-Heink and Harriet McConnell, contraltos; Idelle Patterson and Martha Atwood, sopranos; Ethel Leginska, pianist; Hartridge Whipp, baritone; Hipolito Lazaro and Norman Arnold, tenors; Alice M. Shaw and Gertrude S. Davis, accompanists; and there was a chorus of 600 voices in each city, augmented by high school chorus. The programs were practically the same in both cities; therefore the Portland concerts only will be reviewed.

Patriotism was the reigning feature of the first evening, November 21, and

"The Victory Concert"

will long be remembered. Portland's Exhibition Building was not only filled to overflowing, but entirely surrounded by people who were unable to gain admittance. The audience was said to be the most enthusiastic and brilliant ever gathered in the hall. Mme. Schumann-Heink, the contralto, who has given four sons to the war, and has been singing constantly at various camps and cantonments throughout the country, was the soloist, with Norman Arnold, tenor, who made a most favorable impression. His singing revealed a voice of excellent quality, and the manner in which he rendered his selections immediately won the approval of the audience. Mr. Arnold sang again at the festival in the oratorio "Elijah" (the fourth concert).

Mr. Chapman's excellent chorus never sang better than on this night. Under their leader's magnetic guidance, the singers seemed to outdo themselves. The chorus is a body of singers that accomplishes remarkable results. Mr. Chapman's efforts apparently are directed to each and every member—not simply to all the singers as a unit—for he makes his leadership a matter of individuality benefiting each member of the chorus, and he is followed accordingly. The Fort Williams Military Band, Lieutenant Illingworth, conductor, capably assisted.

Mme. Schumann-Heink was in wonderful voice. It was distinctly noticeable that the occasion inspired her to greatest efforts. Her voice showed a velvety richness and ringing volume necessary for the well chosen selections that made up her portion of the program. Katherine Hoffman, who accompanied Mme. Schumann-Heink, is a pianist who holds an enviable position among players, and her ability added much to the program. In the group of five songs Mme. Schumann-Heink had an opportunity to display her beautiful voice in its length of range and clarity of tone. In Oley Speaks' "When the Boys Come Home" she showed the feeling of her mother love. The great contralto, too, with so many, many others, is awaiting the day when her own boys come home. Her emotion was manifested in tears, which also had an effect upon the audience.

With flag in hand, Mme. Schumann-Heink led all in the great auditorium in singing "The Star Spangled Banner" as the closing of an evening Portland music lovers will long remember. It all was a fitting manifestation of America's victorious emergence from the world war.

The second concert, Friday afternoon, was called

"Popular Matinee"

and in every sense of the word it was properly titled.

The artists were Martha Atwood, soprano; Harriet McConnell, contralto, and Hartridge Whipp, baritone. Each of the singers received a cordial reception.

Miss Atwood has a most appealing soprano voice, its extensive range and beautiful quality being well displayed. Her attractive manner and pleasing stage presence immediately won the audience. Throughout her part of the program the charming soprano gave evidence of the admirable control she possesses and the abundance of expression at her command—two of her leading assets as a singer. For

(Continued on page 7)

Anna Fitziu and Andres De Segurolo

Soprano of

Metropolitan Opera Company, 1915-16

Chicago Opera Company, 1917-18-19

Bass-Baritone of

Metropolitan Opera Company, 1909-10,

1911-12-13-14-15-16-17-18-19

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in

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and

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PORTLAND, Oregon, October 10, and
SAN FRANCISCO, Cal., October 14.

All the dates missed have been renewed and many others booked for the fall of 1920.

THE CRITICS SAID:



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Photo by Mishkin, N. Y.

EVENING TELEGRAM, Portland, Oct. 10

ARTISTS IN JOINT RECITAL DELIGHT

Anna Fitziu Has Pleasing Voice; Andres de Segurolo Excels in Expression.

Portland is not prone to greet strangers with wild ovations of applause upon their first appearance in the city, but judging by the reception accorded Anna Fitziu and Andres de Segurolo, who appeared in a joint recital at the Hellig last night, the seal of her approval has been placed upon these two artists.

Miss Fitziu, who by the way is an American girl and leading American soprano, possesses a pleasing voice coupled with a charming personality. Her two opera arias, especially the "Ritorna Vincitor" from "Aida," were more suited to her.

Mr. de Segurolo, bass-baritone of the Metropolitan Opera Company, does not possess a great voice, but more than makes up in expression and charm of personality. He excels in dramatic action. His "I Will Give You the Keys of Heaven" won him an instant place in the hearts of the audience, and his "Clavellitos" (Valverde) called for an encore.

Most enjoyable of the entire program was the little operetta, "Grand Mere Avait Raison" (Grandma Was Right), which formed the second part of the program. The story of the little offering is engaging, the music sparkling, and the whole thing admirably suited to show the skill of the two artists.

OREGON DAILY JOURNAL, Portland, Oct. 10

MUSIC LOVERS ARE CHARMED BY VOCALISTS

Fitziu and Segurolo Well Received as First S.-C. Attractions.

Miss Anna Fitziu, soprano, and Andres de Segurolo, bass-baritone, offered an evening of unusual delight to Portland music lovers at the Hellig Theatre last night.

Miss Fitziu's voice is rich and sweet and wins by its excellence rather than by its power. Andres de Segurolo is certainly the equal of any bass-baritone heard in Portland. His training and personality lend fitting support to a voice of rare tonal quality.

Both singers show the result of their grand opera training in their concert work and appeared at their best in a cos-

tume presentation of the operatic sketch, "Grand Mere Avait Raison" (Sibella). The selection is delicately humorous and its airy lightness is well suited to the voices and temperament of the singers.

Miss Fitziu, in her concert numbers, made her strongest appeal with "A Little Word" and "The Bird of the Wilderness." Another number that was well received was the aria from "Aida," "I Will Give You the Keys of Heaven." The "Arietta de Laporello" from "Don Giovanni" (Mozart) and "Clavellitos" (Valverde) were also excellently rendered. His voice and manner are rarely pleasing.

Two duets were sung with most pleasing effect. The most popular of these with the audience was "Pesca d'Amore" (R. Barthelemy).

MORNING OREGONIAN, Portland, Oct. 10

FITZIU-DE SEGUROLO CONCERT AN AGREEABLE PLEASURE.

Musical Novelty Chief Charm of Artistic Program.

BY JOSEPH MACQUEEN.

It was a concert of quiet, satisfying excellence, the chief charm of which was its musical novelty.

Miss Fitziu is an American girl, her native city being Richmond, Va. She is an artist of delightful personal beauty, and sings easily and sweetly. She sang the aria from "Aida" with much appeal. "The Bird in the Wilderness" and "A Little Word" were her best songs, and they were stamped with glowing, sparkling, delightful tone. Miss Fitziu's encores were "The Long, Long Trail" and "Over There." It is worth noting that she got most applause for "Over There."

Mr. de Segurolo is an experienced singer who carries himself with rare dignity, delightful to behold at a concert. There is no baritone heard previously in concert in this city with whom we can compare him, as he is in a class all his own. He is "grand opera" from start to finish. His voice is agreeable and finely trained. It is that of an artist. Mr. de Segurolo won his best successes with the aria from "Don Giovanni" (Mozart), "I Will Give You the Keys of Heaven" and "Clavellitos." His extra number was "Fleur-de-Lys" (Daisy McGeech). The two artists were heard in two duets, in which their voices blended charmingly.

So much for the concert. We had a wait until the two stars had dressed for a costume presentation of the splendid musical sketch "Grand Mere Avait Raison" (Sibella). Here both Fitziu and de

Segurolo did the best work of the entire engagement. The story is good, and the music tuneful, and the fun daintily humorous.

SAN FRANCISCO CHRONICLE, Oct. 14

SINGERS SHINE AT LOCAL ADVENT

Fitziu and de Segurolo Appear

BY WALTER ANTHONY.

A program of great vivacity was given yesterday at the Savoy Theatre by Anna Fitziu and Andres de Segurolo.

Anna Fitziu's voice is fresh, youthful and vibrant. It has power and range and is guided nicely by a keen sense of intonation, as was revealed in her singing of the Verdi "Ritorna Vincitor" from "Aida" and MacFadyen's "Inter Nos." It is still more admirable in the coquettishness of song, as was disclosed in the one-act musical sketch written for her and for de Segurolo by Gabriele Sibella, who contributed the concordant score, and Marie de Sarlabous who wrote the unpretentious book—the entirety being called, "Grandma Was Right."

Presence Matches Voice.

Miss Fitziu's presence matches the youth of her voice. Hers are not the depths of tragic song. She sings Song's cheerfulness. The message is always needed.

Andres de Segurolo impressed me as a great artist. His voice was handled as artfully as his monologue and his stage manner and dramatic gifts are far above the average of good artistry.

One of the most delightful of yesterday's offerings was the duet, "Le Coeur de M'Amie," which was fine with its mock-tragic woe. Also de Segurolo's singing of the old English ballad, "I Will Give You the Keys of Heaven," was a gem of quaint charm.

SAN FRANCISCO EXAMINER, Oct. 14

CONCERT LEAVES SAVOR OF DELIGHT

Anna Fitziu and Andres de Segurolo Sing Admirably at Savoy Theatre.

BY RAY C. B. BROWN.

The welcome accorded the artists was wholly approbative and warm to the degree of enthusiasm.

The reason is not far to seek—it lies so patiently in the pleasing concord of their two talents. Polished artistry, voices of splendid timbre and color and personalities of potent charm were united in a program that left a savor of delight. It was an introduction that car-

ried with it the wish for a deeper acquaintance.

Miss Fitziu fulfilled the expectations that had been aroused by the reports of her operatic triumphs and the promise of her pulchritude. She has the Mediterranean temperament and the piquant beauty of the Latin type. In her voice is the warmth and color of the tropics and the brilliancy of sun-drenched spaces. Its sweetness does not swoon with the languor of the South, for it has a vibrant power indicative of energy and superabundant vitality.

In soprano voices of dramatic intensity, the test point for capricious critics is the upper register, wherein the notes may be forced into a shrill stridency by the vigor of utterance. Miss Fitziu passes through this crucial area with ease. Her highest tones are round and unpinched; they flare and blaze with color, yet there is nothing piercing in their potency. Their blending of vividness and softness is that of a scarlet flower with petals of flame and sheen of silk. Her intonation never falters, and her phrasing is pliant and graceful.

Andres de Segurolo has a bass-baritone that reminds one strongly in its quality of an instrument which unites the cavernous sonority of the bass viol with the lyric sweetness of the cello. His is a voice of peculiarly satisfying fullness; there is a solidity and depth in his lower register that imparts the feeling of massive strength, and upon this foundation rests a lyricism that is at once airy and firm as steel.

In their individual offerings both artists used their repertoires judiciously and built a program of balance and charm.

THE BULLETIN, San Francisco, Oct. 14

SONG STARS AT PREMIERE, CAST MAGIC SPELL

BY WALTER BODIN.

Anna Fitziu, dramatic soprano, and Andres de Segurolo, basso, officially opened Selby Oppenheimer's 1918-1919 concert season in the Savoy Theatre yesterday afternoon in a joint recital that will not be forgotten soon in San Francisco.

Both are splendid artists, with voices that fully justify the unbounded praise which preceded them to the Coast. Miss Fitziu has a voice as alluring as her beauty, as warm as her eyes, and de Segurolo has a basso that blends pliant richness with fresh virility, used with perfect singing technique. Add to this the fact that the two presented one of the most sanely selected programs of songs ever sung here, and the tale of the afternoon is complete.

DATES BOOKED DURING THIS OPERA SEASON

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TWENTY-SECOND MAINE FESTIVAL

(Continued from page 5.)

the many encores necessary Miss Atwood accompanied herself, showing marked ability as a pianist. Mr. Chapman's "If You and I Were Young Again," sung by Miss Atwood, was played by the composer. Mr. Chapman has long enjoyed success as a pianist and accompanist, in addition to being well known as a composer.

Harriet McConnell, who has a contralto voice of unusual mellowness and warmth, which she controls with noteworthy facility, has become a favorite at both Bangor and Portland. The selections chosen gave her an opportunity to show the brilliance and richness of her voice and encores were necessary. Miss McConnell will again be heard at the "Elijah" concert.

Hartridge Whipp, expressly engaged to sing the baritone role in "Elijah," in addition to this appearance, was a happy selection as a soloist at the festival, and Mr. and Mrs. Chapman are to be congratulated. Mr. Whipp is one of the most successful young singers before the public to-day, and each new appearance brings him added praise. He is the possessor of a voice of excellent quality, resonance and appeal. The audience, following his singing of Fay Foster's "The Americans Come," was loath to let him leave the stage, and insisted upon encores. As a contribution to Whipp's successful singing must be added his agreeable personality, fittingly exemplified in the rendition of "Zero Minus One," by W. Arms Fisher, which is a description of a Canadian soldier's impressions of just the exact moment before going "over the top." An outburst of applause was the result following this number, and Whipp added two songs. The chorus continued the very excellent singing of the first concert, and Mr. Chapman no doubt is enjoying great satisfaction because of his efforts and tireless drilling. The playing of Gertrude Sartwell Davis as accompanist at this concert was a feature of the program.

The programs of the first two concerts were as follows:

Victory Concert

Festival March	Chapman
America and Marseillaise	Port William Military Band.
Hallelujah Chorus (Messiah)	Chorus.
Recitative and Aria (Titus)	Festival Chorus.
Cavalry Song	Mme. Schumann-Heink.
Dear Lad o' Mine	Festival Chorus.
Freedom for All	Branscombe
There's a Long, Long Trail	William
Be Not Afraid	Norman Arnold.
My Heart Ever Faithful	Handel
Thy Beaming Eyes	MacDowell
Oh, Mon Fils! (Le Prophete)	Meyerbeer
The Stars and Stripes Forever	Mme. Schumann-Heink.
Down in the Desert	Festival Chorus.
Cry of Rachel	Sousa
Danny Boy	Gertrude Ross
Bolero	Mary Turner Salter
When the Boys Come Home	Weatherby
Thanks Be to God	Arditi
The Star Spangled Banner	Oley Speaks
Patriotic Medley	Mme. Schumann-Heink.
	Festival Chorus.
	Chorus and audience and bands.
	Port William Military Band.

Popular Matinee

America	Verdi
Ritorna Vincitor (Aida)	Martha Atwood.
Love's Old Sweet Song	Molloy
Spleen	Festival Chorus
On the Shore	Poldowski
Star of Gold	Niedlinger
The Americans Come	Harriet McConnell.
Dream of Love	Hartridge Whipp.
Joy of Spring	Festival Chorus.
If You and I Were Young Again	Douty
Daybreak	W. R. Chapman
A Masque	Martha Atwood.
Plantation Love Song	(Dedicated to Mr. Whipp.)
Zero Minus One	Cecil Forsythe
Star Spangled Banner	Deems Taylor
	W. Arms Fisher
	Hartridge Whipp.

The third concert was termed

"Opera Night"

Hipolito Lazaro, the Spanish tenor; Martha Atwood, soprano, and Harriet McConnell, contralto, were the soloists, with Chandler's Band, of Portland, C. M. Brooks, conductor, assisting, and Mrs. Davis accompanying for the chorus. In producing Lazaro as a leading attraction for the festival Mr. Chapman again showed adroitness as an engager of artists. The tenor was a decided sensation to the music lovers who heard him, and he created an impression that will be lasting. His success was instantaneous and grew throughout the evening. He rendered all his numbers magnificently and was called upon for numerous encores, which were graciously given, and he captivated his audience by his informal manner. It is said that Lazaro knows but little of the English language, but he sang as encores a number of selections in this tongue with an enunciation that was clearly understood. The enthusiasm for him was most energetic and demonstrative.

Miss Atwood was heartily received. The exquisiteness of her singing again showed a true artist who has been trained to properly use her voice.

Harriet McConnell sang with splendid dramatic appeal Verdi's "Stride la Vampa," and the richness of her tonal qualities was well displayed in all of her singing. A great future is predicted for the young contralto. A word of praise is due Chandler's Band, which was much enjoyed. But from the chorus Mr. Chapman obtains truly remarkable results. The singers maintained the high standard of excellence that was shown at the first and second concerts. Albert Bimboni accompanied for all of the soloists, and needless to say added the necessary artistic touch required of the pianist. He is well known as having played for many of the leading artists. The program:

America and Le Marseillaise	Sousa
Stars and Stripes Forever	Chandler's Band.
Anvil Chorus (Il Trovatore)	Verdi
	Festival Chorus.

Stride la Vampa (Il Trovatore)	Verdi
Calm Is the Night	Harriet McConnell.
Il Est Doux, Il Est Bon	Festival Chorus.
O, Paradiso (L'Africaine)	Martha Atwood.
Cantata (America)	Hipolito Lazaro.
Martha Atwood and Harriet McConnell, Festival Chorus and Orchestra.	Carl Bush
Spirito Gentil (La Favorita)	Donizetti
Reminiscences of One Hundred Years, a Military Panorama.	Hipolito Lazaro.
A Granada, La Partida	Clement
Angels' Serenade	Chandler's Band.
M'Appari (Martha)	Spanish song.
Slavonic Rhapsody	Hipolito Lazaro.
Star Spangled Banner.	Braga
	Festival Chorus.
	Flotow
	Hipolito Lazaro.
	Friedmann
	Chandler's Band.

This was one of the very few occasions where an afternoon has been devoted to oratorio, and therefore an appropriate title for the next concert was

"Oratorio Matinee"

After having heard the chorus and the soloists selected for the various parts it is quite impossible to imagine an "Elijah" performance that could be an improvement. Hartridge Whipp had the role of Elijah, and again demonstrated his versatility. He is thoroughly equipped for both concert and oratorio, and is well known also as a recitalist. With fine enunciation and diction, he showed a deep religious fervor and a dramatic intensity of rendition.

Martha Atwood, soprano, was decidedly pleasing and showed that hers is a voice well adapted to oratorio. She sang convincingly, and the audience demonstrated that Miss Atwood had strengthened the already firmly established favor in which she is held. Enunciation is one of her leading assets.

Harriet McConnell also took advantage of this opportunity to convince the lovers of oratorio that she is completely at home in this class of music. Her singing was much enjoyed, the fine qualities of her well rounded and rich contralto voice being well liked.

In Norman Arnold was found a tenor who will undoubtedly sing frequently in oratorio. In the role allotted to him he was as much at ease as a veteran artist. No traces of nervousness were shown, so often apparent with the younger singers who attempt oratorio. The part of Elijah's messenger, Youth, was allotted to Effie Pooler Malley, a contralto of popularity in Maine, and her singing was creditable. Miss Malley should be remembered by those who heard her, for she probably will again sing at a Maine festival. The chorus was excellent. Mr. Chapman conducted with the authority and conviction necessary to bring out the remarkable results shown during the afternoon. Two pianos were substituted for the symphony orchestra, which it was impossible to engage on account of the many postponements of the festival, and it must be admitted that the pianos were so appropriate that the orchestra was not missed. An organ might have provided a more ecclesiastical atmosphere, but, as played by Alice Shaw and Gertrude Davis, the two instruments added the necessary solemnity and sentiment.

The fifth and last concert, Saturday evening, November 23,

"Artists' Night,"

gave Ethel Leginska, pianist, and Idelle Patterson, soprano, their only opportunity at the festival in Port-

land, and their appearance, with that of Hartridge Whipp, was a pleasant ending of Maine's week of music. The program was:

America and Le Marseillaise	Suppe
Overture, Light Cavalry	Chandler's Band.
Carnival Festival	Jakobowski
Hiawatha's Vision (Hiawatha)	Festival Chorus.
Uncle Tom's Cabin (a tone picture of the old South)	Coleridge Taylor
Ahl Fors e Lui (La Traviata)	Hartridge Whipp.
Concerto in E Flat	Chandler's Band.
The Tale of the Bell	Idelle Patterson.
Si tu le Veux	Verdi
An Open Secret	Ethel Leginska. W. R. Chapman at the second piano.
Thirteenth Rhapsody	Hartridge Whipp and the Festival Chorus.
Aria, Atalanta	Koechlin
Swedish Folksong	Woodman
Chant Venitien	Idelle Patterson.
Grand Military Fantasia (episode of the boys in blue)	Rollinson
Star Spangled Banner.	Chandler's Band.
	Artists, chorus and audience

Ethel Leginska, who is a great favorite in New England, having been introduced there about five years ago by Mr. Chapman and since then played there several times, is a pianist whose ability is well known, and on this occasion she showed that her art has become more finished and has been strengthened since last heard there. Miss Leginska convincingly maintained the perfect assurance which has always been a leading feature in her playing. As seen by the program, her work was most exacting, and not only the numbers thereon, but also her encores, were played in a way that proved a perfect lesson for the lovers of piano present.

Idelle Patterson, the coloratura soprano, was accepted by the audience in a most enthusiastic manner, hers being a cordial and sincere welcome. Her beautifully artistic and graceful appearance made for her a host of friends; in fact, those who were gathered in the vast auditorium made much of this dainty singer, and deservedly so. Her voice is of a more than pleasing quality, and, especially in the coloratura passages, rings as clear as a bell. Miss Patterson has had many successes and has added both Bangor and Portland to the list. She was recalled several times, and rightfully deserved her reception. Mr. and Mrs. Chapman chose well when they engaged Miss Patterson as a feature of this artists' concert. Hartridge Whipp, the untiring, again appeared, and Portlanders received him as readily as at the former concerts in which he sang. His singing of numbers from Coleridge Taylor's cantata, "Hiawatha's Vision," of which he gave an appreciated descriptive outline, augmented the firm place he holds with the festival attendants. Martha Atwood assisted him in the cantata. The chorus again was a pleasure to hear. Both Alice Shaw and Gertrude Davis accompanied efficiently.

And as a closing tribute to the first Victory Jubilee Festival one must add these

Reminiscences.

Harriet McConnell appeared as one of the soloists last winter on the concert tour throughout Maine which was directed by Mr. Chapman, and at that time gained a host of admirers.

Mme. Schumann-Heink greatly prizes a pin given to her by the War Camp Community Service for the work she

(Continued on page 35.)

SOME OF THE ARTISTS WHO PUT THE 1918 MAINE FESTIVAL "OVER THE TOP."



(1) Hartridge Whipp, baritone. (2) Ethel Leginska, pianist. (3) Hipolito Lazaro, tenor. (4) Idelle Patterson, soprano, and Norman Arnold, tenor. (5) The "Elijah" quintet (left to right) Norman Arnold, Martha Atwood, Effie Pooler Malley, Harriet McConnell and Hartridge Whipp.

MARGARET ROMAINÉ AND LUIGI MONTESANTO IN SUCCESSFUL DEBUTS AT METROPOLITAN

Alda a Satisfactory Marguerite, Replacing Farrar—Ponselle Confirms Fine Impression Made at Her Debut—Didur's Boris and Muzio's Aida, Two Striking Figures, Heartily Rewelcomed—Hofmann Plays Magnificently in Sunday Concert

"Boris Godounoff," Monday, November 25

The Metropolitan "Boris Godounoff" is indeed far from a novelty, but those who like it are faithful, and it was nearly a full house of "Boris" lovers that greeted the opening curtain of the third week at the Metropolitan. The only newcomer in an important role was Louise Homer as Marina. She sang and acted the role with her usual honest to goodness, straight from the shoulder methods, and, while the figure may have lost in poetry, it gained in emphasis. Adamo Didur's familiar Boris seemed even finer than before, and gained him greater applause. Didur was in splendid voice and his dramatic ability was never exhibited to better advantage. Paul Althouse rose to great vocal heights especially in the garden scene. This young American tenor has made tremendous progress both as singer and actor, with every season at the Metropolitan, and he was never better than he is today. His voice is an organ of most unusual quality and he sings with splendid freedom and surety of effect. Mary Melish made her debut in the smaller part of Xenia. She appeared to have an agreeable voice and to sing well. One must await something more important from her for a final decision. The remaining principal roles were taken care of by Raymond Delaunoy, Leon Rothier, André de Segurora. Papi conducted.

"Bohème," Wednesday, November 27

Puccini's perennially popular (and in some senses his best) opera drew its usual large audience. However, it was not only the work itself which aroused expectation. There were two debuts of new artists, Giulio Crimi was singing one of his famous roles, Mme. Alda was the Mimi, and Thomas Chalmers, the Schaunard.

Crimi was in his element and disclosed the best singing he has done here. His voice has an essentially lyrical timbre and he put it in the service of smooth and beautiful delivery. His high C in the first act was a marvel of clarity and strength. Throughout the evening he put sincerity and sympathy into his vocalism and virility and conviction into his acting. Mme. Alda's performance was a delight. She has made the Mimi role peculiarly her own and fills it with tonal beauty and piquantly moving histrionism.

Marguerite Romaine, one of the debutantes, was the Musetta, and fulfilled the first requirement of the part by looking pretty and acting with spirit. In fact, she was the liveliest and most charming shrewish Musetta ever seen on the Metropolitan stage. The Romaine voice is voluminous and brightly colored. Its owner knows how to sing and is not afraid to demonstrate her ability. The waltz in the second act usually falls flat, but this time it stood out and dominated, and enthusiastic applause marked the achievement of the young American woman, who showed no trace of nervousness and refused to allow herself to be over-awed by her distinguished surroundings.

Luigi Montesanto, the new baritone, was the Marcello. He revealed a very agreeable and well schooled voice, and convincing familiarity with operatic procedure generally in singing and impersonation. His appearance and personality are impressive. Marcello's role is a difficult one to emphasize strikingly, and therefore it was greatly to Montesanto's credit that he succeeded in winning a large share of attention. His contributions to the third and fourth acts were especially worth while and demonstrated him to be an artist whose future appearances in more important parts will be awaited with interest. Then, too, it will be possible

to register a more complete judgment upon his artistic rank.

Thomas Chalmers, resonantly mellifluous, made the most of his contribution. He does everything well, and is a real treasure for the Metropolitan. Others in the cast were Malatesta, Audisio, de Segurora, Ananian and Reschiglian. Gennaro Papi conducted.

"Madama Butterfly," November 28 (Afternoon)

There was a very good sized, though not crowded, house to greet the special Thanksgiving matinee, the offering being the first "Madama Butterfly" of the season. Miss Farrar, still handicapped by her vocal indisposition, gave nevertheless a very convincing portrayal of the happiness and suffering of the luckless Japanese maiden. Paul Althouse, in fine vocal form, sang the Pinkerton excellently and looked and acted every inch the American naval officer. Scotti repeated his familiar study of Sharpless, though, however great an artist he may be, no Italian can ever give a convincing portrait of an American consul, who is *sui generis* all over the world. Rita Fornia's Suzuki

was as effective as ever. The smaller roles were well handled by Bada, Audisio, Schlegel, Cerri and d'Angelo. Moranzoni conducted.

"Forza del Destino," November 28 (Evening)

The first repetition of "Forza del Destino" crowded the house to the doors on Thanksgiving evening. So much space was devoted to the premiere that no extended review need be undertaken here. Interest again centered in the young American singer, Rosa Ponselle. She sang even better than at her debut and acted with the assurance and technic of a veteran. One is all agog, now, to see her in some role in a familiar opera. Caruso and de Luca were—Caruso and de Luca, certainly exceeded by no pair of vocalists on the operatic stage today, if equalled by any. Chalmers adds to his picture of the comic monk and Mardones charms all with the beauty of his sonorous voice. Alice Gentle's "rat-a-plan" went with dash and vigor. The balance of the cast, too, was as at the opening performance and satisfactory almost throughout. Papi conducted. And what a musty old thing the opera is, after all!

"Aida," Friday, November 29

The familiar Verdi opera attracted a large audience to the Metropolitan Opera House on Friday evening, November 29. The cast included many "bright lights" of that institution's forces.

Claudia Muzio again distinguished herself in the title role. She was in excellent vocal condition and invested her lines with much beauty of feeling. Without doubt Miss Muzio's portrayal of the particular role has gained perceptibly in many respects, which is saying a great deal, as she has been called one of the finest Aidas of the present day. Her acting was an outstanding feature of the entire performance.

(Continued on page 40.)

FLORENCE EASTON TRIUMPHS

**At Her First Metropolitan Opera Performance This Season
in "Cavalleria Rusticana"**

"Florence Easton acted and sang a Santuzza which has had no fellow since the departure of Mme. Calvé."

—H. E. Krehbiel in the *New York Tribune*, Nov. 17, 1918.



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MERLE ALCOCK

CONTRALTO

NEW YORK RECITAL DEBUT

Aeolian Hall, November 25, 1918

**"One of the Most Enjoyable Recitals
of the Year"**

*James Gibbons Haneke, New York Times,
Nov. 26, 1918*

"Whenever we see Kurt Schindler at the piano-forte we feel assured that something interesting is bound to follow, for he is usually associated with laudable musical affairs. And yesterday afternoon did not prove an exception to this, by no means, hard and fast rule. Mr. Schindler accompanied in his distinguished manner Merle Alcock, who sang, also in distinguished manner, numbers by Haydn, Handel—which is still spelled in the German way on programs, though the grand old man of English music Anglicized his name—Lulli, Rossi, a French group beginning with the inevitable Debussy, and some old Welsh, Irish and English songs, ending with Sidney Homer's pleasing lyrics. Mme. Alcock was at her best in the latter part of the program, although words of praise are due her legato singing in 'Ah, Rendimi,' and her diction in 'Cecilia,' a French-Canadian folksong arranged by Emile Vuillermoz. She was wholly charming in these. Her enunciation in the other French numbers was better than her pronunciation. In English both were almost perfect.

"Her personality is what the hygienists would call eueptic, attractively wholesome, and she is good-looking into the bargain. Her voice is rich in quality, particularly in the 'Chalameau' register—we borrow the expression from the clarinetist; yes, as warm and lovely as the lower range of a B-flat clarinet. She is also human—and, tell it not in Gath!—she is a womanly singer, nowadays almost as obsolete as Bernard Shaw's bugbear, the 'womanly woman.' Merle Alcock can melt the heart in your bosom, no matter how flinty life has made it, by singing with unaffected pathos such an old Welsh song as 'The Bluing of the Day,' or the 'Irish Peasant Song,' with its naive, touching refrain, 'The Wild Tears Fall.' Our native American racial roots are in these old Celtic, Gaelic, English music, and nature, or atavism, gives you a jolt to the center of your being when such an artist as Merle Alcock interprets them. For an encore at the close she gave with much spirit 'When the Boys Come Home.' Her audience was evidently delighted. She is worth hearing again."

Miss Burke, New York Evening Sun, Nov. 26, 1918

"Merle Alcock—a young woman despite that half-poetic, half-rosterish name—is a young contralto whose recital yesterday at Aeolian Hall displayed her as the possessor of a completely enticing voice, and evidently a happily operating intelligence. That intelligence diffused itself to the audience yesterday through the medium of her interesting personality, and also through the additional lure of a more than averagely attractive programme. She sang through a first half Handel and Lulli, Debussy and Chausson, among others, but she indulged herself at the end with several groups of old Welsh, old Irish and folksongs, with which she held her audience as rapt as if she were some high brow Frances White, with no insult to the very Unaeolian Frances intended.

"In these songs as in the first groups Mrs. Alcock showed indisputable signs of splendidly marshaled vocal powers based on a full toned mellow contralto. She sang with excellent diction

and captivating fire and gayety. It is not always captivating to fall into gayety or to be a bit impish on the concert stage, but Mrs. Alcock evidently has the trick. One heard her finish reluctantly, which is fine praise indeed from ears sometimes wearied by the very first rapturous outburst of ungolden song."

Reginald de Koven, New York Herald, Nov. 26, 1918

"It is not often that the tired critic finds it worth while to sit through not only the programme of a new singer, but also to wait for her encores at the end, but more than one did it yesterday afternoon in Aeolian Hall, where Merle Alcock sang.

"Mrs. Alcock is a contralto, tending rather to mezzo. Her upper notes are as pure and unforced as her medium, and her lower register is round and pleasing, and the sympathetic quality of her voice and her unaffected manner give unqualified pleasure. She sang her whole programme, including the usual formal songs of the old Italian and other schools, a few modern French songs, and especially English, Welsh and Kentucky folksongs, quite delightfully. Two in particular, 'The Bluing of the Day,' an old Welsh air arranged with taste by Arthur Somervell, and a delicious setting by W. H. Hadow of a Blake poem, 'Merry, Merry Sparrow,' were a joy, and she had to repeat them both. Merle Alcock is less a singer than she is a songstress, and her seemingly unpremeditated art is vastly more enjoyable than the carefully studied airs and graces of the average concert platform artist."

W. J. Henderson, New York Sun, Nov. 26, 1918

"Merle Alcock, a singer who has been heard with orchestras both here and elsewhere, gave a song recital yesterday afternoon in Aeolian Hall. Her programme possessed the character now so familiar in local concert rooms. Songs by distinctively German masters were almost entirely absent, although many singers do not hesitate to offer some of those by composers dead before the present spirit of Germany was revealed.

"Miss Alcock is a very interesting singer. Her voice is of admirable quality, rich and resonant, and her delivery is marked by clarity of diction and generally good technic. Furthermore, she shows temperament and intelligence. She is the kind of singer who gets the attention of an audience and retains it. Kurt Schindler played excellent accompaniments."

Henry T. Finck, New York Evening Post, Nov. 26, 1918

"Merle Alcock, contralto, sang French, Welsh, Irish, and American songs yesterday at her recital at Aeolian Hall, before an audience which was as quick to appreciate the fresh beauty of tone she disclosed in the more ambitious numbers in the early part of her programme as it was to enjoy the delicious humor with which she interpreted some of the Irish and American songs coming later. Her programme included airs from Haydn, Handel, Debussy, and Sidney Homer. As encores, at the end, she added 'When the Boys Come Home' and 'Darling Nellie Gray.' Kurt Schindler accompanied her at the piano."



*G. Vernon, New York Tribune,
Nov. 26, 1918*

**"Possesses a contra'to voice
of unusual beauty and what is
equally pleasing she knows how
to use it."**

*Sylvester Rawling, New York
Evening World, Nov. 26, 1918*

**"A singer of perceptions, musi-
cal intelligence and discrimina-
tion is Merle Alcock."**

*W. B. Murray, Brooklyn Eagle,
Nov. 26, 1918*

**"Her feeling for style, how-
ever, the clarity of her diction
in all languages, and the sheer
beauty and range of her voice
made her recital one of the most
enjoyable of the year."**

*Pitts Sanborn, New York Globe,
Nov. 26, 1918*

**"One of the most beautiful
voices now to be heard here-
abouts. A rich, vibrant mezzo-
soprano, this voice commands
attention by reason of its sheer
quality and warmth."**

MME. GILLS' PATRIOTIC SONG ART

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several occasions she was asked by Governor Whitman to appear in the capacity of France's deputy.

A mammoth rally was held at the Gotham Theatre in Brooklyn, October 14, under the direction of the executive committee of the 83d Precinct, where Mme. Gills sang the "Marseillaise" and a group of French songs. So great was the applause at the conclusion of the last number that the soprano explained that she had sung the entire repertoire she had with her at the moment, but if the audience would forgive her Franco-American accent, she would do her best to sing "Over There." Tumultuous and prolonged applause of several minutes followed the very naive and charming conception of George M. Cohan's great war song.

Two important appearances for the Loan took place October 9 and 10. The first was the memorable Allied concert held at the Metropolitan Opera House Wednesday evening, October 9, which occasion will go down in history as the greatest response to a patriotic appeal that ever has occurred. Over \$22,000,000 was subscribed within forty minutes at the conclusion of the musical program, after which the appeal was made. Mme. Gills was selected to represent France, and she stirred her hearers mightily as, dressed in her country's flag, singing their wonderful martial anthem, she stood in the middle of a group of French soldiers who had seen active service for four years. "This was indeed the greatest moment of my life," said the soprano to a *MUSICAL COURIER* writer; "even though it were not in the battle line, I felt like a soldier, doing my share. I have never been so thrilled and carried away with enthusiasm, with love of my country, and love of all the dear people who were fighting with us, as that night on the stage of the great opera house."

The chairman of the committee in charge of the concert wrote the following appreciation to Mme. Gills:

My Dear Mme. Gills:

For myself, personally, may I extend you a thousand thanks for your wonderful appearance at the Metropolitan last night? I was fortunate to be in front and see the tableau and hear you sing.

We were fortunate, indeed, in having you with us.

G. M. HARD, Chairman.

The concert on October 10 was for the Franco-American branch of the Liberty Loan Committee. Mme. Gills appeared with the French Commission at the Plaza and again sang the national anthem, as she did on many occasions, at the Hotel McAlpin, on the steps of the Fifth Avenue Public Library, and on the steps of the Sub-Treasury the day Governor Whitman spoke.

A great demonstration was held at the Hippodrome on



FRANCES ALDA,

Metropolitan Opera soprano, who sang *Caro Roma's* new song, "Ring Out, Sweet Bells of Peace," at the peace concert at the New York Hippodrome on Sunday evening, November 24. The song was an instantaneous success and is bound to become very popular with discriminating singers. The lyrics of the new number were written by William H. Gardner, of Boston, and Mme. Roma is one of the best known women song writers of America. M. Witmark and Sons, the publishers, foreseeing peace, commissioned Mr. Gardner to write the lyrics, and then Mme. Roma set them most happily to music.

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The surrounding sketches represent the various tone placings, as nearly as they can be diagrammed.

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"Art of Phonography"

France's Day. A series of tableaux were presented and the climax of the day's festivities occurred when Mme. Gills stepped forth on the great stage in her famous "Drapeau" costume, and sang the "Marseillaise." Gaston Liebert, the French consul general, was the guest of honor. With him were Admiral Guyot, the officers of the French battleship *Marseillaise* and three hundred of the sailors.

One of the recent concerts at which Mme. Gills sang was a joint recital with George Copeland, pianist, on Friday evening, October 25, at Aeolian Hall for the benefit of the Permanent Blind Relief War Fund for the Soldiers and Sailors of the Allies. Mme. Gills offered a delightful series of songs given in her most artistic and winsome manner and was applauded heartily and cordially by an enthusiastic audience which completely filled the hall.

U. S. Kerr Opens Season in Haverhill, Mass.

U. S. Kerr, the well known New York baritone, who opened the musical season in Haverhill, Mass., on November 12, as usual created a splendid impression with his artistic work. Mr. Kerr is a singer who needs no lengthy introduction. His name stands out pre-eminently among those of sterling artists.

Assisted by Louise Mertens, a New York contralto, Mr. Kerr gave an interesting program before a large and appreciative audience.

The Haverhill Evening Gazette of November 13 touched upon the event in the following manner:

After a dearth of musical events in Haverhill, the concert given in High School Hall last evening by U. S. Kerr, Alice Louise Mertens, contralto, and Frank H. Luker, pianist, Boston, was much appreciated, and a large audience received the artists eagerly.

Mr. Kerr, whose father was Scotch and whose mother was Norwegian, is an interesting personality. He has through all his career preferred the rigorous exactions of the recital and concert stage to any other branch of his art. He is musically, and all his songs, sung in many languages, including the Norwegian tongue of his mother, were interpreted thoughtfully.

Last night, for the first time in fifteen years, Mr. Kerr met a native of Jackson, Minn., where he was born. After the concert he chatted with Ida A. Knudson, of this city, who was born in the same town as he.

Mrs. Mertens, who has given much of her time since America entered the war in singing at the military camps, is possessed of a rich, even and sympathetic contralto voice, and, unlike many contraltos, she makes no effort to give a masculine tone to her voice.

Mr. Luker, the talented accompanist, is a Y. M. C. A. worker at the Harvard Radio School. He played for Mr. Kerr because of their close friendship. His technic is sound, his tone is excellent and he gave his fellow artists sure support.

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MEMORIES OF BRUSSELS CONSERVATOIRE

By OLGA RACSTER

Laureate of the Brussels Conservatoire, Music Critic of the "Cape Times,"
Capetown, South Africa.

With everybody's thoughts directed toward Brussels, practically lost to the rest of the world during the last four years, the memory of her fine school of music, the Royal Conservatoire, comes to the surface with many others. Belgium has four conservatoires receiving a royal grant, one at Antwerp, another at Liège, a third at Ghent, and the fourth and most important at Brussels. The government provides these schools of music not for the purpose of spreading a love of music, but because the love of music is a national trait, and it is a function of the government to provide for those who wish to earn their living by the profession which by some has been called a "madness."

Call it what you may, there are few students who have not loved their student days, who have not regretted the maturity which has divided them from their hours of learning. There is no time just like the time spent in study at some great center of art. Never does the glamor and romance of achievement seem greater. At the Brussels Conservatoire we students used to spend our days in hard work and our nights in dreams of future greatness. Every one of us was going to make water burn when we left the Conservatoire.

Did we?

Some of us managed to make a blaze, others only got as far as lighting the match. But what happened later was not foreshadowed. We were embryo musicians, art was our aim and end, and the Conservatoire was for the time being our sponsor and our guardian. Our triumphs and our labors lifted us high and laid us low, and all other things were dull and unprofitable, except perhaps the Opera and the feasts at the cake shops. Brussels makes delicious pastry as well as good musicians, and they assimilate wonderfully well.

Ysaie a Notable Figure

It need hardly be said that a notable figure for many years at the Brussels Conservatoire was Eugene Ysaie. In winter he wore a huge fur lined overcoat, like the villain in melodrama, and a small fur cap which came well over his forehead and made him look like a Russian moujik. Everybody adored him; his pupils worshiped him like a king. He was constantly in trouble, either with the authorities of the Conservatoire, who resented his long absences on concert tours, or with the police, who sought him out to compel him to conform to the rules and regulations of conscription.

When he was in Brussels he taught in a square class

room just at the top of the fine flight of stairs that led to the first floor. It was a suitable place for him, as the names on the walls bore testimony to the great players who had previously helped to make the traditions of violin playing in Brussels. Prominent among the names inscribed were those of Massart, de Beriot, Wieniawski and Vieuxtemps.

The Pleasantries of Vieuxtemps

Vieuxtemps had taught in the adjoining class room and was always cited as an irascible master. In his student days he had been so badly treated that he vowed that if he ever had any pupils he would take his revenge on them. His habit of smashing the lid of the grand piano with his heavy ebony stick was a well known and dubious *plaisanterie* that cost the Conservatoire a pretty penny and was on a par with his hasty trick of snatching a violin from the hands of a trembling pupil and throwing it on the top of a high cupboard.

Next to Vieuxtemps' old class room was the room where solfège was taught with a strictness and thoroughness which made a musician of every pupil in the Conservatoire. Briefly summed up, solfège is the systematized method of training the ear in pitch and rhythm, or teaching the eye to be quick, and of inculcating the fundamental basis of the architecture of music. Musical dictation was practised assiduously and stringently in this class. Every pupil had to read changing clefs quickly, to thoroughly understand the construction of all intervals, and, on demand, to sing any desired interval from a given note. Transposing rhythms and the power to analyze the modulations in a piece of music were also part of this course of study which can hardly be too highly commended.

The Importance of Solfège

Solfège was the key that opened the door to Paradise. There was no possibility of competing for a prize in any special subject until a prize had been won in solfège. There was no coaxing, there was no getting around or away from the stiff examination which demanded a large portion of time for preparation. As may be imagined, the examination often caused dissension among the professors, but there were no kid glove methods in the Conservatoire, and many a pupil has been thankful in after years that this had been so.

To become a student at the Conservatoire a preliminary examination had to be passed. If the candidate proved to have musical gifts and was a Belgian, he was

admitted to the full yearly course at the nominal fee of \$1. Were he or she a foreigner, the full fee for the same course was roughly speaking about \$38. But again where there was no talent, the foreign candidate had as little chance of being admitted as the local born candidate.

A little further on, beyond the solfège classroom, were some of the rooms used by the professors of wind instruments. Fearful sounds were known to issue from these, and the room in which the bassoon was taught was christened automatically the "Chamber of Horrors." Dumont, the noted flutist, taught for many years in one of the class rooms near by and among the names of teachers who at one time and another helped to raise the status of the Conservatoire there were Brassin, de Greef, Kufferath, Servais, and the famous director Gavaert.

The strictness with which the attendance of each student was watched was another feature of the regime of the Conservatoire. Nothing short of a letter from a doctor would be accepted when illness of a prolonged nature was the cause of absence, and no absence from the almost daily classes was passed unless a pupil sent a letter, not from the mother, but from the father explaining the reason.

The Conservatoire Orchestra

The "Concerts du Conservatoire" gained great renown in the years before the war, and perhaps it may be said that there was hardly a finer orchestra anywhere than the Conservatoire orchestra. When Ysaie was professor he used to lead the orchestra, which was composed entirely of professors of the various instruments and the best pupils. In the days of Gavaert, who was a wonderful conductor, some magnificent performances of the Beethoven symphonies were given, and it was at one of the violin desks at these very concerts that Henri Verbrugghen gained his early ideals about Beethoven. Gavaert's rehearsals were remarkably enlightening. His interpretation of Bach and of Beethoven's nine symphonies were unique. One memorable series of rehearsals of the "Eroica" symphony comes to mind at the moment, and with it a picture of the big "Salle de Concerts" with its tiers of boxes and its rows and rows of stalls. The last movement is in progress. Gavaert has been addressing the orchestra and placing the picture of the musical meaning before them. It is a "fête champêtre" he tells them. "Do you not hear the voices of the crowd? Can you not see the illuminations? Paris is 'en fête' rejoicing over a great victory!"

An Anecdote of Gavaert

Yet in spite of his eloquence, the orchestra did not play the passage as he wished. Suddenly he laid down his baton. "Monsieurs, I will play it for you, play it as I feel it." The gaunt old man descended stiffly from the conductor's desk and with extraordinary insight into the meaning of the parts gave the exact effect on the piano. In an instant the whole orchestra was cheering and after that there was no more difficulty.

Poor Gavaert is dead. Tinel succeeded him, but the war leaves one in doubt as to what has taken place in this historic school of music from which so many true artists and virtuosi have issued.

"He fills a place in his department such as the Chicago Opera Association has never known."

—Chicago Journal, Nov. 21, 1918.

"Best Italian tenor we have had since the opening of the opera in 1910."

—Chicago American, Nov. 21, 1918.

"Demonstrated that the race of the Italian Tenors still exists." —Chicago Evening Post, Nov. 21, 1918.

Chicago Journal, Nov. 21, 1918

With quite a number yet to hear from, the Chicago Opera Association is presenting some remarkable new artists this season. One of the most striking of this or any other year came up for consideration last night in the person of Alessandro Dolci. It was his first appearance on an American stage. That he chose to make his debut as Manrico in "Trovatore" may have been a bit of wise showmanship, for the attention of the auditor was concentrated upon the singer and not upon the opera. He was certainly worth it, and the audience spent many minutes telling him so in the most enthusiastic manner.

For many years I have devoted odd hours trying to find out what the plot of "Trovatore" was about. Up to last night my efforts were unsuccessful, but then an explanatory note in the programme resolved many of the difficulties. It read: "Much of the story precedes the action of the drama." There was just a bit of irony in the fact that last night was the first time I did not care what the story was. It was all Dolci.

This artist came here this fall preceded by the report that in the last couple of seasons he had become a famous person in Italy. It is usually a canny proceeding to discount any such report, but once in a great while the subject of it lives up to advance notices. Dolci not only lived up to them, he transcended them.

He is a stocky person, broad of shoulders and muscular of neck, with eyebrows that give him an air of perpetual surprise, and, when taking a curtain call, with a wide, amiable and depressing smile. But such a voice! Caruso could have had no more in the days when he was careless with his long before the time when he became obliged to be careful of it, and thereby developed the reputation of turning into an artistic singer.

Dolci is a dramatic tenor, which among other things means that on occasions he can sing very loudly. Unlike many other dramatic tenors, his voice is not of the inverted pyramid style of construction. He has strong notes at the bottom as well as at the top. Also, unlike many other dramatic tenors, he can sing softly upon occasion and keep a good tone while he is doing it. He has fine control of the musical instrument in his throat; it is flexible; it is infallibly true to pitch, and he can whip out high note after high note with the greatest certainty and the greatest apparent ease. In ordinary times he would

"ALESSANDRO DOLCI THRILLS IN DEBUT

with Chicago Opera Association."

—Chicago Daily News.

be an enormous addition to the company, a sensation in himself. Under any circumstances he fills a place in his department such as the Chicago Opera Association has never known. Yet it would seem that this season he classifies as one of several improvements of the same order.

Herald-Examiner, Nov. 21, 1918

Interest lay also in the debut of Alessandro Dolci, the tenor, late of the Costanzi in Rome, who came with all the traditions of the Italian stage at his back and call.

Well, he managed to wait his serenade, and later his farewell, on the moonlit air with a long-drawn-out sweetness that mightily pleased the gallery gods, so distinctly it spoke of the world of old romance.

Chicago American, Nov. 21, 1918

DOLCI A REAL TENOR

And last night another most unexpected pleasure was afforded by the debut of Alessandro Dolci, who takes Crimi's place. Dolci is a real tenor, one of those "born" tenors, gifted with an easily flowing, beautifully colored voice that never shouts or rants.

Smoothly, freely he sings with all the Italian instinct for song that is heart-warming when it is sincere. Besides these natural talents he knows how to manipulate tone, pass-

ing easily from the tenderest mezza-voice to a forte which is never forced, but always musical.

VOICE ALWAYS SMOOTH

His voice is never hard nor tight—ever-present is the mellifluous quality that sets him apart from the mere routine singer.

In the first and second acts he was good, but in the third the poise, surety, dignity of his delivery and the solid, fine type of tone he produced in the andante of the aria, convinced the audience that they were facing a genuine artist.

If he transposed "Di Quella Pira" from the original key of C to B flat nobody cared—I as little as the rest—for his singing was so satisfactory that no one was interested in the key! He was recalled eight times. In my opinion, Dolci is the best Italian tenor we have had since the opening of the opera in 1910.

Chicago Tribune, Nov. 21, 1918

The new tenor quickly classified as a robust, with plenty of voice and a gay alacrity when his specialties were reached; and he lived through a happy, glad-to-be-alive five minutes when the crowd called for more of "Di Quella Pira."

Daily News, November 21, 1918

Dolci, as the troubador Manrico, comes to Chicago fresh from his Italian triumphs in the dramatic roles of grand opera and gives a

genuine thrill with his vocal exposition of the well known role. His voice is bigger, more powerful and more voluminous than that of any other dramatic tenor the Chicago Opera Association has engaged since its organization. It is clear and high as well, and has a robust quality at times reminding one of Tamagno. While he saved himself almost throughout the first parts of the opera he gave evidence of his vocal gifts even in the very beginning, in the serenade behind the scenes, but he waited for the second scene of the third act, where he sang the romance with musical finish and the "Di Quella Pira" with fine tonal command and with rising power, bringing forth the top note strongly and clearly.

He was accorded a dozen recalls after the number and through the evening his singing received the approbation of the audience.

Evening Post, Nov. 21, 1918

Alessandro Dolci, the new tenor, made his debut and demonstrated that the race of Italian tenors still exists. He is a young man and shows it in some things, but he has a voice. The natural quality of it is rich and he has had good schooling which has taught him that the sole purpose of a "heroic" tenor is not to yell his head off on every high note he finds in the score. He sang some of the lighter passages with a sustained mezza-voice that was pure and velvety and always in tune. A young man who can sing soft phrases in tune and with quality to the tone knows something about singing.

Mr. Dolci has height enough so that the prima donna could look up at him, which is a great help to the stage picture. Also he has not as yet developed that rotundity of figure which is apt to characterize the successful opera singer. Everything appears to be in his favor.

He sang his big aria with full, solid tones and the public gave him a rousing demonstration. There were insistent calls for a repetition, and Mr. Dolci was quite ready to do it over again, but Mr. Sturani, the conductor, had left the stand and the no encore rule held. So the people had to take it out in calling him before the curtain a number of times, which put him in just the mood to sing the "Miserere."

The "Miserere" they gave very well. Miss Raisa sang with great, rich tones, the chorus was in time and in tune, and Mr. Dolci's voice came out from the tower with soaring volume.

BEECHAM'S MUNIFICENT OFFER OF AN OPERA HOUSE TO MANCHESTER, ENGLAND

Will Build Structure, if City Gives Site, and Presents It to Municipality After Ten Years—Berlioz and Stravinsky in a Tram—Moral Suasion With a Fist—Beatrice Harrison in New Delius Work—New Conductors for the Philharmonic

33, Oakley Street, London, Chelsea, S. W., Nov. 3, 1918.

I really think the most startling piece of musical news since last I wrote to you is the definite offer made one day last week of an opera house to Manchester by Sir Thomas Beecham. You will remember that about a year or so ago there was something more substantial than mere rumor of Sir Thomas's intention, but it came to nothing, and I confess I had the notion that Beecham and the Patres Conscripti of Manchester had been unable to come to terms as to the site. So far as I know at present, nothing much more has happened even yet but the offer (it is very young still, however), and that is in the terms following:

My Dear Lord Mayor:

I have the honor to make to you the following offer:

1. I will build in Manchester an opera house that shall be of size and importance not less than those of any other opera house in London or any Continental towns with the exception of Paris and Petrograd.

2. I will commence building the first moment the conditions of labor and readjustment in price of material will make it possible after the conclusion of peace.

3. When the opera house is built I will maintain and manage it for a period of ten years.

4. At the expiration of ten years I will present the building as a gift to the city.

I make this offer subject to the following conditions:

(a) The City Corporation shall find and provide a site for the opera house of not less than 45,000 square feet.

(b) Although the building at the end of ten years shall become the absolute property of the city, I reserve to myself during my lifetime the right to appoint in connection with the control and management of the building all those persons that comprise the staff—business and artistic.

(c) That it shall be for me to draw up a constitution for the future government of the opera house. I consider that the result of my experience make me the person best qualified to do this; at the same time, recognizing that no body of persons representing a town can bind themselves to accept a constitution for a public building in the framing of which they have had no part, I wish to make it clear that everything that concerns finance, or that in any way might conceivably be a charge upon the city, will be submitted to the approval of the representatives of the city, and shall not be included in, or deemed to be an essential part of, the constitution without their general consent. In other words, in all that does not concern the question of finance I claim the right to say how this opera house shall be conducted for a considerable time to come.

(d) At the expiration of the ten years' period, although I am to remain in control during my lifetime, yet all persons connected with the opera house shall be considered servants of an organization which shall consist of an association of the city authorities and myself.

I am, my dear Lord Mayor, yours faithfully,

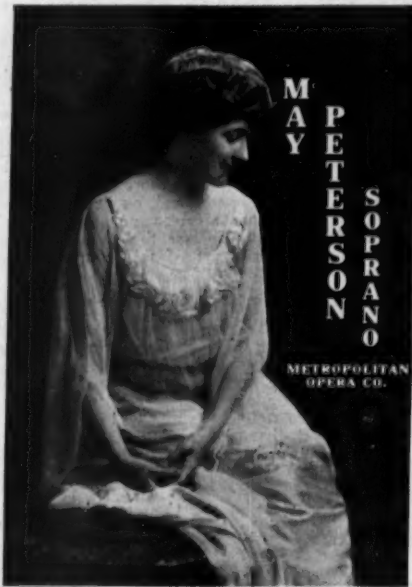
THOMAS BEECHAM.

Naturally enough Manchester is elated at the prospect. It may seem little enough to you with your opera in New York, Chicago, Boston, and so on, but here we have opera only in London, whence emanates a multitude of peripatetic companies such as Beecham's own, the Royal Carl Rosa and others which tour the provinces. The Manchester Guardian, one of the first newspapers of the kingdom, said the other day: "In Sir Thomas's hands we may be quite sure that opera would be no mere luxury of the rich, but essentially a popular institution, carrying with it an immense stimulus to the study and enjoyment of the most universal and democratic of the arts." If this comes to fruition, then indeed Beecham will have set a crown upon his life's work. I need not stop to comment upon the various clauses of the offer, but I will keep you au courant of developments. They are clear enough and they speak for themselves. Meanwhile they tell me that Manchester proposes to provide itself with new municipal buildings, a new art gallery, a new public library, and now a new opera. Pretty good, that, eh?

Beecham Company at Glasgow

At the present moment the Beecham company is disporting itself with a huge success at Glasgow, where it has given its fine repertoire to crowded houses and does "Faust" with the old Brocken scene, rarely given in performances elsewhere that I have seen. Hamilton Harty, now released from the naval service through ill health, has been conducting for Beecham a series of promenade concerts at Manchester. He told me yesterday a good story about the musicalness of Cottonopolis, otherwise Manchester. Quoth Harty: "They are a musical lot up there. I was rather amused recently at two very ordinary looking people in a tramcar discussing the comparative

musical merits of Berlioz and Stravinsky. Berlioz won in a canter!" You do not hear that kind of thing in London omnibuses. Is it the spread of Bolshevism which produced this little fracas up north the other day, think you? A certain well known choral conductor was invited, as a great favor, to conduct an orchestral concert, when one of the recalcitrant members of the orchestra (you know the type I mean; he is in every orchestra), rather roughly asked the conductor if he did not know the difference between a cornet and a trumpet. The conductor, nothing if not dignified, merely glanced at the refractory



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one, laid his baton down on his desk, wormed his way through the orchestra up to the questioner and said, with perfect calm, "Look here, lad, another word and I hit you in the jaw!" Collapse of the refractory one!

Ronald's Musical Beano

Landon Ronald, principal of the Guildhall School of Music, over which the city fathers (London) rule, gave us the other day a very amusing beano (English for "picnic."—Editor) of humorous music, though, as he included Haydn's "Farewell" symphony, which has anything but a humorous origin, as you doubtless know, you may take the word to mean just what you like. But it was good fun to see Mme. Albani, Ada Crossley and Muriel Foster struggling with their metal tubes and water glasses disguised, as it were, as nightingales, in Blagrove's "Toy Symphony." The concert took place on behalf of the Red Cross. The aforesaid ladies caused so great a splashing by the exuberance of their efforts to obtain "tone" that Muriel Foster donned a mackintosh and Sir Alexander Mackenzie, principal of the Royal Academy of Music, who conducted, held an open umbrella over his head with his disengaged hand! Elgar played the cymbals, Cowen the rattle, Haydn Coffin the castanets, and so forth. After George Robey, the celebrated music hall artist, had made what I take to be his debut as orchestral conductor in Delibes' "Pizzicato" from "Sylvia," in which his genuine seriousness caused the audience to regard him as even funnier than usual, so impossible is it for a professional

"funny man" ever to get himself regarded as serious, he started an auction in which he sold the MSS. of Elgar's song "Within the Bar" for £22; of Edward German's "Rolling Down to Rio" for £12; Cowen's "Better Land" for a tanner, and Landon's Ronald's "Down in the Forest," sold twice, for £26. It was all very good fun, and much more interesting concert than many of the serious affairs of which we have so great a multitude.

Concerts Agreeably Surprising

Yet as a fact the concert season so far has been a most agreeable surprise. I have been housebound for a couple of weeks, suffering from what the cheap papers call the "prevailing epidemic," so I have not been able to get to the concert rooms. But I have read the programs and found them above the average of the past few years. The standard is undoubtedly higher. I am of course not speaking of those, to me, nightmares, the ballad concerts; they are purely and simply commercial ventures which make no pretense to have an art aim, but of the recital. The other day Mrs. Alfred Hobday, a clever pianist, gave, with Albert Sammons, a concert of Brahms' violin sonatas in the eighty-fifth day of the fifth year of war, and nothing else; last week she, with Gervase Elwes and the English Quartet devoted a whole program to the works of Frank Bridge, one of the most serious as well as capable of the young native school. Then Isidore de Lara, most untiring of concert givers, began a long series of British chamber music concerts at Steinway's with John Ireland's violin sonata in A, a work that has leaped into a fine popularity in the past twelve months, arranged for violin and played by Lionel Tertis, whom I regard as the finest violinist living; this was followed by Benjamin Dale's (he is just here after four years and more in Ruhleben) magnificent introduction and andante for six violas, a work to be highly recommended, though I'll bet it is not printed. De Lara introduced a dance into his scheme, a good idea, and secured the services of Hilda Bewick, once a member of Pavlova's company, who danced an extract from de Lara's opera "Soléa" and had to repeat it, so that the dance idea in a chamber concert seems to have proved eminently attractive. Frank Armstrong, the organizer of the wonderful concerts, free of all charges to the audience, for soldiers and sailors, which take place every Sunday night at Aeolian Hall (you printed a long account of these wonderful affairs some months ago, with illustrations), has long since introduced the dance into his scheme, and this very day the clever Astafieva, a Russian dancer well to the front here, is to appear.

Beatrice Harrison Plays New Delius Work

Beatrice Harrison, the clever cellist, whom you know as well as we, introduced a new sonata in one movement by Frederick Delius last week, the first of a fairly lengthy series of novelties from Delius' pen which are likely to be produced in the course of the winter season. As with most of Delius' music, this is intensely reflective music. I think you get the key to nearly all Delius' abstract music in his "Brigg Fair" or "Paris," where it is not the outward and visible side of the Fair or of Paris that he sets out to express, but the inward spirituality. That is what you get in the new sonata. Among the new works of Delius is a pagan "Requiem," but as it has a German text it is unlikely to be heard here before it is translated. Albert Sammons and Beatrice Harrison, I hear, are to produce a double concerto by Delius during this autumn.

New Conductors for the Philharmonic

As I write I am told that Landon Ronald, Adrian Boult, a young musician, formerly a pupil of Nikisch, and Maj. Geoffrey Tove are to be the three conductors of the ensuing season, the one hundred and seventh, of the Royal Philharmonic, so it would appear that Beecham has severed his connection with the society, which I hold he kept from disintegration two or three years ago. Ade. Yours, ROBIN H. LEGGE.

News from Corporal Paulo Gruppe

In a recent letter to a friend, Paulo Gruppe, now a corporal of the 366th M. P., serving in France, gives some interesting bits of news about his activities. He says in part: "The life over here has been very interesting and it is great for a fellow. I haven't been playing the cello lately, as there is none to be had. The papers look very good, and perhaps you will see me soon again. However, I want to go to Paris, not having been there for quite a while. I would like to give a few concerts before going back."

"We do a lot of hiking and sleep almost anywhere. At present I have a bed without any mattress, but the spring part underneath is still there. I have a big pile of straw on it and am so pleased with my luxury that I am going to bed right after dark tonight, as we have to be up at 2:30 a. m."

In another part of the letter the cellist adds: "Have received several GOURIERS from my father, and I was mighty glad to get them, to say the least."

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PADEREWSKI

To the President of the Aeolian Company

My Dear Mr. Tremaine:—

I am sending you herewith my signed contract under the terms of which I agree to produce music rolls for the Duo-Art exclusively in the future.

I avail myself of this opportunity to congratulate you again on your splendid achievement in the production of the Duo-Art Piano. This instrument is without question greatly superior to any other of its kind and I shall be glad indeed to have my playing reproduced with such manifest fidelity.

Very sincerely,

August 1st, 1918

I. J. Paderewski (Signed)

WHAT IS THE DUO-ART PIANO?

WHAT is this instrument for which Mr. Paderewski says he will produce music rolls "exclusively in the future"—and the production of which he calls a "splendid achievement"?

The Duo-Art Piano is the most remarkable musical instrument the genius of man has yet produced. With its development and final perfection the ultimate stage in the evolution of the piano has been attained.

It is difficult, indeed it is not possible, to convey in words an adequate description of the Duo-Art Piano. This is because its great outstanding feature is its reproduction of the performances of the great pianists: and the character and excellence of an interpretive musical performance cannot be conveyed by any written or verbal description. It must be heard to be understood and appreciated.

The Duo-Art Piano reproduces the actual playing of the great pianists. Let your imagination have rein for a moment and realize what this means.

Paderewski Will Play for You

Suppose you owned a piano on which Paderewski had played the great masterpieces of music; compositions of Liszt, Chopin,

Beethoven and all the other immortal composers. And suppose that right in your own home, whenever you desired, this miraculous instrument would repeat these performances as the master himself played them.

This is precisely what the Duo-Art Piano does. It reproduces the playing of Paderewski and not Paderewski alone, but all the other great pianists, and does it with absolute fidelity. Every element of tone, technique and expression is preserved, giving you a perfect reproduction of the artist's original performance.

Indistinguishable from Original Hand Performances

These are very broad and sweeping claims, but they are made without reservation or qualification. In a letter to The Aeolian Company Rudolph Ganz, the eminent pianist, says:

"I was told recently that a lady listening to my Duo-Art roll of the Sibelius Romance in D Flat, said she could easily tell the difference between the Duo-Art roll and my personal performance. Perhaps she could; but if she could, she is a great deal more familiar with my playing than I am, for I could not. The Duo-Art records of my playing reproduce my performance with absolute fidelity even to the smallest detail. In fact, the reproductions by the Duo-Art represent my playing at its very best."

Great Pianists who are making Duo-Art Records

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Charles Wakefield Cadman	Tina Lerner
Teresa Carreno	Guimar Novas
Walter Damrosch	Ignace Jan Paderewski
Carl Friedberg	John Powell
Ossip Gabrilowitsch	Rosita Remard
Rudolph Ganz	Camille Saint Saens
Leopold Godowsky	Xavier Scharwenka
Catherine Godson	Ernest Schelling
	and many others.

The Duo-Art Piano is also a Pianola; and as such it endows you with the ability to play yourself and express your own ideas of interpretation.

And, finally, it is a piano, the most popular and enjoyable of all home instruments. There are four different pianos made as Duo-Arts: The Steinway, the Steck, the Stroud and the famous Weber. Each of these is a leading instrument in its class.

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And Paderewski says:—

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ACROSS THE COUNTRY

Albany, N. Y.—Alfred Hallam, conductor of the Albany Community Chorus since its organization and director of music at the First Reformed Church, has resigned both positions so that he may devote his entire time to the War Camp Community Work in Boston. Russel Carter, of Amsterdam, will conduct the community chorus at the next meeting. No successor to Mr. Hallam has been chosen by the chorus board or by the music committee of the First Reformed Church.—John Barnes Wells and Elizabeth St. Ives will be the assisting artists at the concert of the Mendelssohn Club, December 11.

Boston, Mass.—(See letter on another page.)

Burlington, Vt.—Mischa Elman, the celebrated Russian violinist, appeared here on Monday evening, November 18, under the management of A. W. Dow. It was his second concert in this city in less than a year, the first having been given last January. In particular, Mr. Elman's playing of Schubert's serenade stirred the audience to a big demonstration, and his rendition of "The Star Spangled Banner" brought a whirlwind of applause. Josef Bonime was the violinist's accompanist and proved to be a delightful one. The next concert in this series will probably be given by Anna Case, soprano of the Metropolitan Opera House.—Music life throughout the State has once again assumed normal proportions. The Rutland Community Orchestra has resumed rehearsals in preparation for its first concert of the season. This orchestra, under the direction of B. A. Brehmer, was organized last winter and its first concert proved a great success, the net profits being given to a local charity.—On November 20 Alice Verlet, the Belgian soprano, appeared for the first time in Vermont, when she gave an Edison tone test demonstration in the auditorium of the First Church, under the management of Bailey's Music

and French compositions displayed his thorough mastery of his instrument. He was assisted by Henrietta Owen Ludlow, who possesses a warm contralto voice, which she has under excellent control.

Denton, Tex.—Musical appreciation in Texas is growing rapidly, as the number of earnest students and eager audiences testify. The music department of the College of Industrial Arts is larger this year than ever before, and the thirteen teachers of the department have interested classes. Members of the faculty include Nothara Barton, Katharine Bailey, Elizabeth Leake, Hannah Asher, Ruby Lawrence, Selma Tietze, Ellen Munson, piano; Albert G. Pfaff, Elsie MacClenahan, Lennie Hallman, voice, and Alma Ault, violin. The last mentioned is now on leave of absence for study with Leopold Auer in New York. Miss Asher has charge in harmony classes; Miss Bailey teaches music appreciation and history of music, and Katherine Graves-King directs public school music. The artists' course for the year includes Helen Stanley, Max Rosen, Leopold Godowsky, the Zoellner String Quartet and a performance of "Faust" by the Century English Opera Company of Chicago. Faculty members appear in recitals throughout the year. Miss Barton, head of the piano department, is giving a series of historical piano recitals, and Miss Bailey is directing several programs of folksongs and folk dances of different nations. The Sunday afternoon concerts by local and visiting artists will be a musical feature of the season.

Denver, Col.—(See "Music on the Pacific Slope.")

Detroit, Mich.—(See letter on another page.)

Honolulu, Hawaii.—(See "Music on the Pacific Slope.")

Lindsborg, Kan.—Permela Gale, contralto, and Vera Poppe, cellist, are to appear at Bethany College December

Jacksonville, writes concerning the new Florida Conservatory of Music and Art, founded by Kanute Felix: "Please be assured of my sincere co-operation and best wishes for the success of your work. It will certainly be a great addition to Miami and to Florida."—On November 10, by invitation of the War Camp Community Service, Maria Elise Johnson, the young violinist of whom Miami is lavish in praise, charmed the men in service with an informal program. While Miss Johnson plays with sweetness, a critic was heard to remark at this recital: "One feels confident that such depth and strength come from a man player did not his eyes tell otherwise." Miss Johnson began her studies at the age of seven, under Martin Staples. She studied also with Garay, of Panama; Tirindelli and Burton, of Cincinnati; Mejia, of Madrid, and Musin, the Belgian violinist, of New York.—The Florida Federation of Music Clubs will hold its first biennial music festival January 3 and 4, 1919. The original dates were November 6 and 7, 1918, but on account of the influenza these dates had to be changed.—Josie Hinton Fink has written an appropriate little song in honor of the day of jubilee.—The Chamber of Commerce has again invited Prior's Band to come to Miami during the present season.—On the evenings of November 19 and 20 performances of "Mice and Men" were given at the Central School auditorium in order to advance the work of rebuilding Trinity Episcopal Church. Isabella Merton, of New York, gave her services to the Guild, and her exquisite dance interpretation was accompanied on the piano by Mrs. Pierre Branning. Mrs. Eugene Romf sang a lullaby effectively, accompanied by Elma Kaufmann on the violin and Mrs. Branning on the piano. Mrs. Sproule-Baker played the overture at both performances with her usual ease and fine expression.—An extremely interesting program was rendered on November 22 at the Florida Conservatory of Music and Art. Several vocal solos were sung by Kathryn Up de Graff, a pupil of Leona Dreisbach, and Volina Hall, teacher of violin, played "Mazurka de Concert." Musin, and Wieniawski's second mazurka, with Mrs. Leona Dreisbach at the piano. Others who participated were Mrs. W. K. Walton, Stanley Denziger and Margaret Mearns.—The program given at the Woman's Club on November 25 included selections rendered by Mary Gross, Mrs. E. R. Moore, Maybelle New Williams, Margaret Mc-

"Women of the Homeland"

(God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Mme. Schumann-Heink
Mme. Namara

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"Sing Me Love's Lullaby"

A Melody Ballad

By Theodore Morse

Sung by

Mme. Frances Alda

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"The Voice of Love"

A Melody Ballad

By Ella Della

Sung by

Anna Fitziu
Andres de Seguro

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Rooms. The auditorium was packed to the doors and the soprano was warmly received. Jacques Glockner, cellist, assisted her.

Charleston, S. C.—At the annual meeting of the Charleston Musical Art Club on November 16 the following officers were elected for the ensuing year: Ella Isabella Hyams, president; Edna Marie Baker, vice-president; Frank K. Myers, second vice-president; Mrs. Emmons S. Welch, third vice-president; Hester B. Finger, secretary; Virginia G. Tupper, corresponding secretary; Jennie G. Kroeg, treasurer, and Miss Natalie, librarian; Maud Gibson, Mrs. Frank Johnston, Mrs. Theodore J. Simons, Jr., members of the board; Virginia G. Tupper, chairman of the program committee; Ella Thomlinson, chairman of the hall committee; Frank K. Myers, chairman of the chorus, and Gertrude Cappelmann, chairman of extension activities. Plans for the year were discussed at the meeting, and a definite program of activities will be announced later. The series of informal monthly meetings held throughout last season were well attended and it is hoped that they will be continued this year. Many active members of the club have devoted much of their time to war work, among them Miss Hyams, who served with success as chairman of the entertainment committee of the War Camp Community Service in Charleston.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Dayton, Ohio.—The music season in Dayton was opened auspiciously by Mme. Galli-Curci in Memorial Hall, November 6, when the famous coloratura soprano was ably assisted by Manuel Berenguer, flutist, and Homer Samuels, pianist. This concert was the first of the All-Star Course under the direction of A. F. Thiele.—The Civic Music League inaugurated its fifth season November 12 with a joint recital by Guiomar Novaes and Reinald Werrenrath. Mr. Werrenrath is always a great favorite with Dayton audiences and this concert proved no exception. The program played by Mme. Novaes lacked interest in some respects, but the perfection and delicacy of her art cannot be surpassed.—Tuesday afternoon, November 19, at the Christ Episcopal Church, Frank W. Lesterleigh, F. R. C. O., gave an organ recital for the Women's Music Club. Mr. Lesterleigh is a thorough musician and his program of English, American, Belgian

10, under the auspices of the Bethany Campus Association, and the Bethany Girls' Glee Club. The membership of the latter organization numbers about thirty-five and made its first appearance of the season at Salina, Kan., on November 9 with great success. Much of the credit for this should be given to the instructor, Prof. Charles Keep, late of London, England, where he received his early training, later studying in Italy, and then coming to America, where he was appointed first tenor soloist at the Christ Church, Brooklyn, N. Y. He possesses a beautiful, clear voice, and sings with ease and grace. Prof. Arthur E. Uhe, violinist-composer, has received his honorable discharge from the army, and is again at Bethany devoting his time principally to composing, taking only a few pupils for the winter. His compositions are rapidly gaining favor. One enjoys the ever fresh and pleasant surprises that appear in his "Le Mirage," and his "Plaisentrie" brings out new thoughts of untold joy.—The first recital of the artist series was given recently by Professor Lofgren, a faculty member, before a moderate, but appreciative, audience. Beethoven's sonata, op. 57, was played with a dignity which showed the understanding of the great master, and his group of Brahms and Liszt was highly appreciated.

Miami, Fla.—On November 10, at the evening service, the White Temple presented Mrs. J. F. Robinson and her teacher, C. Pol Plançon, a cousin of the late French baritone, Pol Plançon. Mr. Plançon was born in France, but received his education in America. He has been touring with the Redpath Lyceum for several years, and has come to Miami for a time to enjoy the climate. Mrs. Robinson possesses a beautiful soprano voice, and sang with Mr. Plançon the duet by Shelley, "Hark, Hark, My Soul." Mrs. Ralph Powers, who has delighted the White Temple audiences for some years, has been engaged for the coming season.—An acceptable addition to the Trinity Methodist Church choir is Margaret Welch, who is the possessor of a lovely lyric soprano voice.—Margaret Mearns, of Scotland, who is the instructor of expression in the Florida Conservatory of Music and Art, delighted the boys with her interpretation of "Judy O'Shay Sees Herself" and "The Voluble Mrs. Brown." Others who contributed to the enjoyment of the evening were Mrs. Fuzzard and Mrs. Edwin Baker. The former sang "Sylvia" and led the marines in singing "The Star Spangled Banner." Charles Cushman, member of the music committee for the War Camp Community Service, arranged the program.—Mrs. William S. Jennings, of

Kinsey and Mrs. Charles Blackburn, who sang Fay Foster's "The Americans Come!" Kanute Felix loaned his art display from the Florida Conservatory of Music and Art, and these paintings were admired by the large audience. A lecture was delivered by Kate Applington on the subject of art.

Minneapolis, Minn.—(See letter on another page.)

Montreal, Canada.—(See letter on another page.)

New Orleans, La.—The Société des Concerts du Conservatoire de Paris was heard in two concerts at the French Opera House on the evenings of November 18 and 20. The exquisite playing of this orchestra, under the masterful baton of M. Messager, made a deep impression, especially in its performances of works demanding utmost refinement and subtlety of tone coloring. Alfred Cortot, pianist, scored an emphatic triumph at each concert. The scholarship, temperament and charm of his playing united in making his appearances memorable events. Mr. Polin, cellist, appeared at the second concert, and came in for a large share of the evening's applause. One of his selections, a serenade by M. Messager, was given hearty approbation. The concerts were under the local management of R. H. Tarrant.—The Philharmonic Society will present the following attractions during the 1918-19 season: Mabel Garrison, Jascha Heifetz, Guiomar Novaes, the Flonzaley Quartet, and the Russian Symphony Orchestra. R. H. Tarrant will present John McCormack, Amelita Galli-Curci, Frances Alda, the Cincinnati Orchestra, and Riccardo Stracciari. McCormack will appear on December 7 and Miss Garrison on December 9.—The Saturday Music Circle inaugurated its season's work with a musicale held at Gibson Hall, on November 23. Those participating in the excellent program were Lucienne Lavedan, Bentley Nicholson, Adrien Freiche, Mary Moloney and Mmes. M. Rosenthal, L. Koenigsberg, M. Prince. Mrs. Mark Kaiser is president of the organization, Miss C. Mayer instrumental director, and Miss Moloney vocal director.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Oklmulgee, Okla.—An interesting recital was given in the First Methodist Church on Tuesday evening, November 19, by Harry Everist Schultz, baritone, assisted by Maud Campbell Cochran, pianist. Mr. Schultz sang a varied program, which included among other numbers Leoncavallo's prologue to "Pagliacci," Rachmaninoff's "O Thou Billowy Harvest Field," Penn's "The Magic of

Your Eyes" and Fay Foster's "The Americans Come!" Mrs. Cochran played piano compositions by Rubinstein, Torjussen and Godard.

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Port Deposit, Md.—S. Harrison Lovewell, of Arlington, Mass., formerly organist and choirmaster of the First Parish Church (Unitarian), Taunton, Mass., and editor of the publications of C. W. Thompson & Co., Boston, Mass., is now in charge of the choir and music department at the Tome School, of which Dr. Thomas Baker is the director.

Providence, R. I.—(See letter on another page.)

San Antonio, Tex.—That great day, November 11, was ushered into San Antonio to the tune of whistles, bells, sirens and anything else which one could lay hands on to give vent to his great joy over the news which thrilled the hearts of the people. There were no formal programs, but bands played up and down the streets of the city, and in the camps the army bands gave concert after concert. Later in the week, however, programs were given to celebrate the great event. The quarantine of the camps against town was also lifted that day and musical affairs will now go on as usual. A victory sing was held in Travis Park November 13, directed by G. Bernard Chichester, of the War Camp Community Service. The program was arranged by the San Antonio Musical Club, and the War Camp Community Service, assisted by the Kelly Field Glee Club, David Griffin, director; the High School Chorus, Sergeant Herbert Wall, director; a quartet arranged by Mrs. G. E. Winn; Mrs. Laura Maverick, mezzo-contralto, and Sergeant Herbert Wall, baritone, in solo work. The accompanists were Flora Briggs and Mrs. Louise Jacobs. Two splendid victory programs were given at Kelly Field, in buildings Nos. 1 and 2, under the auspices of the Knights of Columbus War Activities. The programs were arranged by Lieutenant Rogers, Julian Paul Blitz and P. A. Noe. The Lutheran Brotherhood Club resumed its former plan of giving programs each week. The first was given November 16, with Arthur Claassen in charge. Those partici-

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Sioux City, Ia.—The 1918-19 season was opened on October 8 with the Grand Opera Quartet (Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca) as the first attraction in the concert course. This quartet of singers was welcomed by an audience of nearly 3,000 people, who received their work with great approval. While every artist was received with the utmost enthusiasm, Lazzari and de Luca appeared to be the favorites. The concert course committee has booked as additional numbers, Eddy Brown, violinist, December 17; Julia Claussen, contralto, assisted by Allen Spencer, pianist, January 14; Lucy Gates, soprano, February 7; Rudolph Ganz, pianist, March 4; and the Minneapolis Orchestra later in the spring. The Russian Ballet and Little Symphony were to have appeared on October 21, but on account of the epidemic this date was cancelled. However, the promise of their appearance later in the season has been given to the committee. This is the third year of the concert course under the management of the present committee, and splendid results have been achieved to put Sioux City on the musical map. Concert activities of local musicians began on November 20, when Ethel Jamison Booth gave a piano recital. Mrs. Booth is one of the busiest teachers of the city, and her playing is characterized by clean technic and careful interpretation. E. C. Varleys, of Springfield, Mass., has been appointed organist and choirmaster of St. Thomas' Church. He is an experienced director of boy choirs, and finds liberal support at St. Thomas', although he is handicapped by a poor organ. Sioux City churches generally support excellent choirs and have good organs. The First Presbyterian Church has a paid quartet of soloists and a chorus choir of twenty-four voices. The organ is the last one built by Lyon & Healy, and is a three manual with exceptionally fine voicing. Orwin A. Morse is the organist and choir director. He has an excellent two manual organ by Bennett, of Rock Island, at his studios, where he has a large class of organ students as well as piano and voice. The First Congregational Church is now occupying their new building, and are waiting for a Skinner organ. The First Baptist Church is erecting a new edifice, and has

ization has always upheld. The scenery and costumes were noteworthy for their beauty and for the painstaking attention to detail shown in them. The orchestra, under the able leadership of Gaetano Merola, gave splendid support to the principals and chorus throughout the engagement. On Wednesday afternoon, November 13, the students of the music department of the College of Fine Arts gave a recital in Crouse College. Among those who participated were Anna Laura Richards, Gertrude Ryder, Tillie Sara Thompson, Carol M. Lawson, Celia Sargent, Verna Orloff, Constance Gray Durston and Hallie Cole Stiles.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla.—The Friday Morning Musicales has federated with the State Club and will be represented by Mrs. W. D. Bailey at the State convention in Gainesville this December. In order to stimulate musical activity in these precincts, to encourage friendly rivalry and to open the door for bigger things of mutual benefit that may be promoted on co-operative lines, the Correno Club of St. Petersburg and the Friday Morning Musicales of Tampa agreed to have an exchange program each year. The first of these was given by the Friday Morning Musicales before the Correno Club in St. Petersburg on November 20. The Tampa delegation was graciously entertained by the St. Petersburg ladies at a well appointed luncheon in the Huntington Hotel. The president of the Friday Morning Musicales, Mrs. J. A. M. Groble, and the founder of the club, Mrs. M. H. Ferris, gave short but interesting talks on the past development and future hopes of the organization. The club is fortunate in having artists of real merit to represent them, and a delightful program was given to an enthusiastic audience by Mrs. E. H. Hart, Mrs. W. D. Bailey, Mme. Saxby, Mrs. Harold Shaw, Mrs. E. Syle Griffin, Mamie Dauson, Adriana Morales, Miss R. M. Prince, Mrs. C. A. McKay and Mrs. Stumpf. The Friday Morning Musicales held its regular meeting November 22, when "Music as a Human Need" was the subject for discussion. The program was in charge of Mme. Saxby and was well worked out to illustrate the theme. On Friday evening, November 22, Mrs. J. P. Shaddick threw open the spacious rooms of her beautiful home to the Friday Morning Musicales, The

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pating were Ruth Witmer, pianist and soprano; Harriett Garrett, contralto; William Marx, violinist, and Mrs. Minna Meier, soprano. The Kelly Field Glee Club, David Griffin, director, gave several numbers at League Park on November 17, when football games were played for the benefit of the United War Work Campaign. Mr. Griffin also gave several solos during the rest periods. A feature of the afternoon was the music of the military bands and the playing and singing of "The Star Spangled Banner." All the churches in San Antonio had special music on November 17 to celebrate Victory Sunday. At the Central Christian Church the "Hallelujah" chorus from "The Messiah" was given by picked voices under the leadership of L. D. Daggett. Unusually good programs were given at Travis Park Methodist Church, where Mrs. George Gwinn has charge of the music; at the First Baptist Church, where Sergeant Herbert Wall has charge, and at St. Mark's Episcopal Church, where Oscar J. Fox is choirmaster, the choir sang "Song of Thanksgiving," by J. H. Maunders, with the following soloists: Ellen Allen and Vera Timpon, sopranos; Irene Hugman and Madeline Sanders, contraltos; Clifford Biehl, tenor, and Mr. McBain, bass. The Tuesday Musical Club held its first meeting since the quarantine was lifted, on November 19. This was also a Victory program. At the conclusion of the singing of "The Star Spangled Banner" a white pigeon was freed. It flew around the room for a few seconds and then alighted on the door, where it stayed for the rest of the program. A small American flag was around its neck and streamers of ribbon, in the French colors, were tied to its feet. Mrs. Hertzberg, the president, then read a most appropriate verse of poetry and that part of the program closed with the singing of "The Marseillaise" in French by David Griffin. Others who contributed to the program were Mrs. O. F. Bordelon, Jr., and Ruth Suffel, pianists; Edna Schelb and Mrs. W. M. Wolf, sopranos; Mrs. Guy Simpson and Alice Simpson, mezzo-sopranos, and Mrs. Alfred Duerler and Mrs. T. H. Flannery, contraltos. Mrs. Edward Sachs and Catherine Clarke were the accompanists. Robert E. Mitchell, pianist, of Kelly Field, gave two of his own compositions, which were greatly enjoyed. November 19 a sing was held in the Y. M. C. A. auditorium of Camp Travis, with an assembly of about 2,400 men. Sergeant Herbert Wall was the leader. Erle Wortham, soprano; Mary Aubrey, contralto, and Mrs. H. M. Madison, pianist, appeared as soloists and were given a rousing welcome and ovation by the men. Hector Gorjur was the accompanist.

been presented by a wealthy member of the congregation with a Hilgreen Lane organ of forty stops. Trinity Lutheran Church, now being erected, will have a Bennett organ of three manuals and echo. The Augustana Lutheran Church had a new Bennett organ completed last winter. In the theatres, the Princess has a new Wuritzer Hope-Jones unit orchestra, which is proving to be a great attraction. H. E. Pyle is organist. The Plaza Theatre has a small Kimball organ with echo. Local music teachers have found that their work has not suffered from war conditions, but the number of pupils has increased. There are four organized music schools, besides many private teachers. The Lawrence Music School claims to be the oldest in the city; next in order is the Heizer School, Mr. and Mrs. Frederick Heizer teaching large classes of pupils in piano and string instruments. The Morse studios have a large enrollment of pupils in voice, piano, organ and theory, and the Morningside College music department supports studios in the city. Mrs. H. F. Dow, formerly a resident of Sioux City and prominently known in this section for many years, has returned from Kansas City and opened a voice studio. She has also organized a Ladies' Choral Club. The Municipal Symphony Orchestra will give a course of Sunday afternoon concerts under the conductorship of Oliver Guy Magee. This project is under the fostering care of the Commercial Club, which has appointed a committee to attend to its management. Last year's concerts were very largely attended. The Schubert Club and the Apollo Club give much attention to music study of a serious nature, but have not as yet presented any public events this year.

Stamford, Conn.—The 1918-19 season of the Shubert Club was opened on November 25 with a recital given by Rosalie Miller, soprano, and Salvatore de Stefano, harpist. The recital was a great success, and both artists won an ovation. The program was splendidly chosen, and Helen Smith, who was at the piano in place of Frank La Forge, contributed no little share to the success of the occasion.

Syracuse, N. Y.—The San Carlo Opera Company gave its annual group of performances at the Wieting November 18-20, and large audiences were present on each occasion. The operas presented were "Aida," "Cavalleria Rusticana" and "Pagliacci." "Romeo and Juliet" and "Il Trovatore," and the cast this year seemed fully up to the most excellent traditions which this organ-

Art Club, The Woman's Club and their friends, presenting in a song recital Jane Finney, of Chicago. This was Miss Finney's first appearance in recital before a Tampa audience and all who attended the event were enthusiastic over the delightful program. Miss Finney possesses a charming personality and a voice of unusual beauty and clarity of intonation. The program was sufficiently versatile to satisfy varying tastes and was given in its entirety with artistry and intelligent musicianship. The numbers were announced by Miss Finney herself, with terse and interesting remarks, which gave each composition an added charm. At the conclusion of the program Miss Finney responded to the persistent applause with a pleasing encore. Mrs. W. H. Ferris gave splendid support at the piano during the recital.

Youngstown, Ohio.—With the lifting of the "flu" ban the activities of the Monday Musical Club are renewed and the remainder of the season bids fair to be a great success. All engagements cancelled on account of the ban have been postponed to later dates, and in this way none will be missed. The first concert was given Sunday, November 17, at the Hippodrome Theatre by the French military band. This organization is composed of prominent artists under the leadership of Gabriel Pares and was sent to the United States by the French Government. The concert was splendid and proved beyond a doubt the artistry of the individual members. Mr. Pares is a brilliant conductor and is recognized all over the world as such. The department of Community Service and War Camp Activities of the Monday Musical Club gave a victory sing on Thanksgiving morning in the Hippodrome Theatre. The sing preceded the Union Thanksgiving services.

John Barnes Wells Engagements

John Barnes Wells, the well known tenor and composer, sang Harriet Ware's new song (first time in public), "Hymn of Victory," for a "war concert" in Brooklyn, November 27. This made a fine hit, which might also be said of many other Ware songs sung by him on the same program. Among engagements, past and to come, are Jersey City, December 1; Albany, December 11; Rome, November 29; Brooklyn, November 28, and Ridgewood, N. J., the same date; Danbury, Conn., January 11; New York, January 30; Warren, Ohio, February 7, and Hackensack, N. J., February 17.

RAOUL VIDAS MAKES NOTABLE IMPRESSION IN BOSTON DEBUT

Rabaud Puts Two Symphonies on One Program, the Mozart "Jupiter" and Borodin's Second—The Schubert Club of Malden—Ramon Blanchart Back in Boston

Boston, Mass., November 30, 1918.

One of the most brilliant concerts of the season was given by the Boston Symphony Orchestra, Friday afternoon and Saturday evening, November 29 and 30. Mr. Rabaud had chosen a program of more or less familiar pieces which he presented with such authority and finesse that even the best-known numbers were invested with a freshness and significance which made them at once new and inspiring. The numbers were as follows: Overture to "Euryanthe," Weber; "Jupiter" symphony, Mozart; "The Sorcerer's Apprentice," Dukas; symphony in B minor, No. 2, Borodin.

The ardent beauty of the well-known "Euryanthe" overture was for once brought out in detail. The orchestra played it brilliantly and Mr. Rabaud gave a romantic interpretation of a romantic work. Mr. Rabaud seemed to feel a peculiar sympathy for the Mozart symphony and his performance of the work was interesting to the last degree. He was never perfunctory, and for once the audience listened in admiration instead of apathy. The slow movement was singularly effective and the fugue-finale was thrillingly played. The scherzo of Dukas has become very familiar of late but the performance this week far surpassed any yet heard in Boston.

Perhaps the most picturesque number of the program was the Borodin symphony. It is a score of sharply defined contrasts and distinctive character, singularly expressive of the joy and roving freedom of the Russian steppes. Borodin seems to have recalled all the ancient legends and folklore of the Russian people and, in a way, the symphony is a bit reminiscent of his recently heard "Prince Igor." Mr. Rabaud read the score with imagination and enthusiasm, he caught the spirit of the exotic finale splendidly, and by careful treatment, brought out the contrasting delicacy of the two middle movements with their suggestion of folksong. The orchestration is elaborate and colorful throughout and the enthusiasm of the audience was roused to a high pitch by the brilliancy of the performance.

There are no concerts this coming week but a most interesting program is scheduled for December 13 and 14, with Joseph Bonnet, the noted French organist, as soloist.

Raoul Vidas' Debut

Raoul Vidas, the young French violinist, made a most successful debut in Boston at Symphony Hall, Sunday afternoon, November 24. He may well feel satisfied with his reception and the vivid interest shown, as he waxed more and more eloquent in his successive, aptly chosen numbers. He came without any tremendous amount of publicity and accomplished by his artistry alone such a success as won him a host of admiring friends. His program was interesting, calculated to show him to advantage from many angles, and it succeeded in its intent.

For his first number he played a short sonata by Somis; then the more familiar Concerto in B minor by Saint-Saëns; and for his third number, a group of four short pieces by Tartini, Wieniawski, Thibaud, Laparra and Pugnani-Kreisler.

Mr. Vidas is content to let his music, his violin, and his playing speak for him, and this they all do in no uncertain terms. His tone is rich in coloring, smooth in texture and at all times has depth without any of the rasp which sometimes accompanies a vigorous and energetic passage on the G string. His bowing is a delight to behold, and his wrist never lost its pliancy either in the long, noble phrases of the sonata or in the elegant, fleet-footed motion of the Saltarelle. Moreover, Mr. Vidas showed himself to be a musician as well as a remarkable violinist; his treatment of phrase and sense of contour and proportion proclaim him a student of music as well as of his chosen instrument. Although seemingly unaware of his audience he warmed to its enthusiasm noticeably, and in his final group rose to heights of virtuosity seldom attained by his older and more experienced fellow artists. His audience was not slow in expressing its appreciation of his genius and he was obliged to add four extra numbers to his program; if he had been so minded he could have played others but, with becoming modesty, he made sure that his encores were demanded. Walter Golde, his accompanist, supported him ably at the piano.

Miss Renard, who shared the program, played here so recently that no marked change could be expected. Suffice it to say that she played with her accustomed elegance, delicacy of touch and flawless technique. She has assuredly made many friends for herself, and her reception was even more enthusiastic than at her last appearance. She, too, was obliged to play extra numbers in response to the prolonged and enthusiastic applause which acclaimed her program numbers.

Schubert Club of Malden

The Schubert Club of Malden, Edward L. MacArthur, conductor, one of Boston's most esteemed and admired suburban choruses gave the first concert of its fourteenth season at the Center Methodist Church, Malden, Monday evening, November 25. The club was assisted by Marguerite Ringo, soprano, of New York. The program was composed entirely of works by American composers and, with one exception, Miss Ringo sang songs of similar character. This organization of male voices has long been a champion of the American composer and his works, and has often presented for the first time in public many of the best compositions of recent years.

Prominently displayed was a service flag of thirty stars, two of them gold, but in spite of the loss of so many valuable men, the ensemble did not seem to suffer and the concert was well up to the high standard attained in former years. There are few choruses which can boast of finer tone quality or better balance. There is a satisfying body of tone in the more brilliant numbers and in pianissimo, a fullness and depth of tone that is suggestive of the soft diapasons in a well-voiced organ. The concert was marked by a precision and sureness of attack, elasticity of contour and remarkable truthness of pitch even in the unaccompanied numbers. Mr. MacArthur has had the destinies of the club in hand ever since its organization, and he has builded well. Many conductors of greater re-

nown could feel highly honored to direct such a splendid chorus.

Miss Ringo, beside a group of songs, sang the familiar air from "Louise" and with the club, H. W. Parker's "To Whom Then Will Ye Liken God." She has a splendid voice, always under command, and sings with rare good taste and imagination.

Notes

Ramon Blanchart, baritone, late of the Boston Opera Company and the New England Conservatory of Music, is presenting a tabloid edition of "Carmen" at the Orpheum Theatre this week. He is assisted by a company of young singers, some of them his pupils in opera repertoire.

Martha Atwood, soprano, and Norman Arnold, tenor, of the Arthur Wilson studio, sang last week at the Bangor and Portland, Me., festivals and scored instantaneous successes. Harriet McConnell, contralto, who sang at both festivals, has also been working with Mr. Wilson this past summer in his New York studio.

R. S.

Elias Breeskin's Recital

Elias Breeskin, who has just finished a tour with the Russian Symphony Orchestra and who will be the assisting artist in the Caruso concerts in the spring, will give his only New York recital of the autumn season on Thursday evening, December 12, at Aeolian Hall at 8.15. The program will include a suite by Sinding, the Mendelssohn concerto, and numbers by Saint-Saëns, Godowsky, Kreisler, Chopin-Wilhelmj, Beethoven-Auer and Paganini-Kreisler.

McCormack's First New York Recital

John McCormack will give his first New York concert of the season at the New York Hippodrome Sunday night, December 15. Winston Wilkinson, violinist, and Edwin Schneider, pianist, will be the assisting artists.

Fremstad Sings Foerster Song

Olive Fremstad sang Adolph M. Foerster's "After the Revel" from the Greek Love Songs Cycle, on her recent tour.

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W. J. Henderson in *New York Sun*, Nov. 24, 1918.

HOFMANN'S TECHNIC IS LIKE MAGICIAN'S

Pianist Thrills Auditors in Symposium of Famous Composers' Works

RECITAL GREAT SUCCESS

Lyric Songs Breathe Tone Poetry Under Master's Touch of Keys

Josef Hofmann, foremost of pianists, gave his first recital of this season yesterday afternoon in Carnegie Hall. The scene was one now familiar at the artistic offerings of the famous pupil of Rubinstein. Every seat was taken. There were as many persons on the stage as the space not needed for the piano and the player would permit, and many others stood patiently behind the rail at the rear of the parquet floor.

Mr. Hofmann has already announced a second recital at which he will make what Mr. Howells might call "A hazard of new fortunes." He will play a program of compositions by Americans, some by well known writers and others by writers quite unknown to the world. Mr. Hofmann invited musicians to send their works for his consideration and the choice of numbers is his own. It will be an occasion of interesting experiment and the trumpet of fame may have a busy day.

A Plethora of Good Things

This sonata is not too frequently played, as some of Beethoven's others are. Ancient ascription notwithstanding, it is possible to have a plethora of good things if they are badly served, and in music the daily disenchantment by obscurity of poetic ideas is hard for the plodding reporter to endure. This sonata, like many other piano works of Beethoven, possesses that peculiarly personal lyric style found again only in the songs. The orchestral works and the quartets have a distinctly different melodic idiom as one would expect, for strings and brass do not sing as a piano sings.

But that Beethoven felt a certain relationship between song and piano lyricism cannot be doubted. For this reason a sonata so bewitchingly vocal as the A Major demands interpretation by a master of the singing tone of the piano. Yesterday he had that master and with his singing tone he brought also his purity of style, his virile repose, his grand simplicity. It was a remarkably beautiful performance, but one caveat to the general, for the composition asked for neither thunderstorm sonority nor rainbow passage work.

Naturally the Chopin group which followed opened the treasures of the pianist's color box. As an extra number after the Beethoven Sonata he had already played a Chopin valse, and he opened the program group with a mighty sweep around the sea horizons of the F Sharp Minor Polonaise, a composition in which the grand manner of Chopin's imagination is sounded almost from depth unto depth. Hofmann's performance was Doric in its continuity, yet the bold outlines and the startling contrasts were struck out with freehand certainty.

Magic in Touch of Technic

To the habitual listener there was a mystic's fancy in the delicate conceptions of the F Sharp Minor Nocturne, but to the audience as a whole the playing of the Nocturne in B Major was a greater joy. How the wondrous crescendo of the trills grew and waned! What a magician of technic and of tone painting! The E Flat Valse, beloved of students, was performed with glittering crispness of a frosty morning, and the B Flat Minor Scherzo, which concluded the group, was given with another flaming revelation of reserved powers and big Polish feeling.

The final group began with Stojowski's rippling "Orientale," which evoked enthusiasm. Rubinstein's F Major Melody, Moszkowski's "La Jongleuse" and Liszt's Twelfth Rhapsody finished the recital. Perhaps the third group might be regarded as the biscuit torton of the feast, the sweets to the sweet matinee girl, or the bow of virtuosity before the adoration of the lady with the score. But when Hofmann plays the elusive will o' the wisp pieces they become as luminous and as entrancing as the phosphorescence on a summer sea.

Some day a master of pen and piano—there is one—will write an essay on Hofmann's technic, which is a supertechnic of his own solitary order. Then maybe we shall know by what mechanical means this great pianist transmutes blows upon keys into deep breathed lyric songs of tone poetry. Meanwhile we may try to preserve within our memories the beauty of such a recital as yesterday's. It is a good thing to remember what Junius described as "the heart to conceive, the understanding to direct and the hand to execute."

James G. Huneker, in *New York Times*, Nov. 24, 1918.

JOSEF HOFMANN PLAYS

Master Pianist in His Class Gives His First Recital of Season

As the great French naturalist, Cuvier, was able to reconstruct the entire skeletal apparatus of an extinct animal by merely looking at a single bone, so a clairvoyant music critic at Carnegie Hall yesterday afternoon might have guessed at the lofty character of the performance of Beethoven's Sonata in A, opus 101, by only hearing its last movement. Yes, the critic may be found, but a Josef Hofmann is rarer. Nevertheless when we listened to the enunciation and flowing arabesques of the fugal episode we did not have to unduly prod our fancy. It must have been a solid reading, this, and we regretted the fate that forced us to miss so much of the work. But we had the Chopin group before us, and were rewarded by a massive and subtle interpretation of the F Sharp Minor Polonaise of which Liszt said in his book on Chopin—largely written by his famous and muse, the Princess Sayn-Wittgenstein—that the composition bordered on the pathologic; which it does not. It is melancholy even to pessimism, and the insistent rhythm is hammered into your very soul; but diseased morbidity there is none.

A writer described the allegretto in the C Sharp Minor Sonata of Beethoven—the "Moonlight"—as a flower between two abysses. This epigram could be more aptly applied to the Mazurka which Chopin introduces in the Polonaise. It is a gem in the strangest of settings. Hofmann enveloped it in a poetic haze, and the enigmatic drumroll was built up to an astounding climax. A distinguished interpretation.

It was his first recital of the season. A \$5,000 house greeted him. We dislike to state artistic efforts in terms of cash, but Paderewski audiences are not of every day occurrence, and there was one present yesterday, and full of Paderewskian enthusiasm. As Pianist Alexander Lambert remarked to Composer Serge Rachmaninoff in the lobby, "Not yet is Poland lost," to which Serge blandly replied, "Nor the Russians, either." When Slav meets Slav then come the battles of tongues.

Still harping on the key of F Sharp Minor, the virtuoso played the F Sharp Minor Nocturne, and with a full comprehension of its elegiac mood. The "Tuberosa" Nocturne in B has always figured on Hofmann's programs. It was a perfectly framed picture, and the chain trill toward the close was perfection, as velvety as a trill by Adelina Patti. An early Chopin valse in E Flat was the epitome of finesse in accentuation and feathery passage work. That school girls' pride and despair, the second Scherzo, was another masterpiece in miniature. For encores he gave the pair of Valses in A Flat—there is a third—and to the delight of his hearers, it was interesting to note a figure in the Valse Opus 34, later developed in the later Valse Opus 42, as a ritornell.

Josef Hofmann is the master pianist in his class—and there are so few in that class that he must feel lonely. He is an objective artist, i. e., he subdues his personality to the spirit of the particular composer he interprets. When he plays Chopin it is not Liszt you hear, but Chopin. He, too, can storm the battlements on high, but he never loses the central control of his spirit. He is the captain of his soul, and in all the fire and fury of his music—he never pounds. A negative virtue nowadays! Not at all. A positive one. His magnificent tone, the beauty of his nuances, his feeling for "values" and rhythmic vitality, are peculiarly his own. His left hand, surely the most extraordinary left hand in the pianistic world, creates those bell-like basses; this hand is the keystone in his musical arch. He played, besides Beethoven and Chopin, pieces by Handel, Scarlatti, Stojowski, Rubinstein, Moszkowski, and Liszt. There were two great singers heard here yesterday afternoon. The other one was Caruso.

P. V. R. Key in *New York World*, Nov. 24, 1918.

HOFMANN IS HEARD IN A FINE RECITAL

Beethoven's A Major Sonata Made Almost a Living Thing by the Pianist

Josef Hofmann gave his first recital of the season here in Carnegie Hall yesterday afternoon to an audience that overflowed in generous numbers to seats on the stage. Hofmann's art has mellowed almost into perfection in recent years. There are times—and it was so yesterday—when one desires a little more emotionalism than Hofmann gives; for a deeper poetic sentiment than it may have been given the pianist to feel. In all other respects Hofmann satisfied; and that means much, inasmuch as the exceedingly dry A Ma-

for Sonata of Beethoven was offered as the most important number.

This work Hofmann played with an intellectual clarity, a classical breadth and poise and so discriminating an employment of dynamics that the sonata became almost a living thing.

No other pianist whom we know could have attained the simple musical beauty which Hofmann put into the Scarlatti pastorella; it fairly breathed of fields and flowers and gently swaying trees.

Reginald de Koven in *New York Herald*, Nov. 24, 1918.

JOSEF HOFMANN'S MARVELOUS

ART SEEN IN PIANO RECITAL

Immense Audience at Carnegie Hall Enjoys a Very Interesting Programme of Piano Music Superbly Interpreted

There are at the present time very few really great artists, and Josef Hofmann, who gave his first piano recital this season at Carnegie Hall, yesterday afternoon, is certainly one of them.

There are still, I think, many of us who remember Josef Hofmann as an infant prodigy when he appeared in New York many years ago, a sturdy boy dressed in black velvet, with lace collar, playing the piano like a master. Fortunately for him he was not driven into an early decline by reason of too great youthful effort like a contemporaneous boy prodigy, one Otto Hegner, who played at that time as well, or even better, than he, but who disappeared from public view in early youth because he could not stand the strain of being pushed to an effort beyond his years. My second vivid recollection of Josef Hofmann is when, after serious study with the great pianist Rubinstein, he returned to New York as a youth of nineteen or twenty and fairly electrified a Metropolitan audience on a Sunday night by a playing of the Rubinstein D Minor Concerto, which, in style and authority, in artistic poise and brilliancy of execution, pointedly recalled his great master and teacher.

To-day Josef Hofmann stands before the public as undoubtedly one of the greatest, if not the greatest, pianists of his day. Every time I hear him it seems to me that in the breadth and development of his art and style, in his human sympathy as well as in the tenderness and emotion which comes of a life's happy experience, he plays better. Certainly at yesterday's recital he gave a most illuminating and enjoyable exhibition of high class artistic piano playing, and I was especially struck by the superb balance, proportion and finish of his interpretation from an intellectual standpoint, as well as from a mechanical standpoint, of his piano dynamics, contrasts and climaxes.

His Marvelous Fingering

Oh, those wonderful fingers, which no amount of automobile or house building, or the indulgence of those mechanical experiments which are his hobby seem to injure in their dexterity, but only to improve!

His program of yesterday, ranging in well considered succession from Handel to Liszt, was one to test the capabilities and capacity, as regard varied expression and mood, of any pianist; and I am free to say that I enjoyed every phrase and note of it to an extent which practically disarmed criticism and only called for unqualified expression of pleasure and enjoyment.

The program opened with Handel's D Minor Variations, and it was evident from his interpretation that Mr. Hofmann had well in mind the tonal quality and effect of the old-time spinet or harpsichord, for which the music was written, and with classic elegance and simplicity tempered the sonority of the modern instrument in accord with the original intention of the composer. And yet there were both force and brilliancy as well as classic reserve in his exceedingly finished interpretation. Again old-time grace and delicacy, like the perfume of old lavender, came to the fore in the two familiar Scarlatti pieces, "Pastorale" and "Capriccio," in which the pianist showed versatility in style and sure artistic intention; the formal classicism of Handel being tempered with a genial and modern

Handel's variations in D Minor found a scarcely less satisfying interpretation, as did the F Sharp Minor Polonaise of Chopin and the same composer's Valse in E Flat Major and the B Flat Minor Scherzo.

The final group, which included the Liszt Twelfth Rhapsody and Moszkowski, had all in their presentation which ardent Hofmannites rave over—amazing tone coloring, perfect rhythms and a technique unapproached by even the so-called "technicians."

touch which made for unusual charm of appropriate expression. The Beethoven Sonata A Major, opus 101, the high light of the program, which came next, was interpreted with a wealth of imaginative detail in the way of varied tone color and contrast, and differentiation of light and shade, and given with a reserve and confidence fully illustrative of Beethoven as the first great romantic composer. Here was no hard formalism, but the sympathetic and plastic interpretation of the emotional thought of a composer bent on breaking the shackles of the convention and tradition that his progressive genius had overleaped. Enthusiastically encored, and probably as a fitting introduction to the succeeding Chopin group, Mr. Hofmann played the Chopin B Flat Valse with a combined entrain and delicacy which were captivating.

Like Woman's Dream of War

The C Sharp Polonaise, which opened the Chopin group, struck me as tenderly martial and in point of sentiment somewhat plaintive, like a woman's dream of war—a woman whose heroism could hardly combat her tenderness at the crucial moment. But nevertheless it was played with splendid rhythm and climax. The Nocturne in F Sharp Minor was a plaintive love's lament in monotone, under solemn yew trees of yesteryear, when love was young. "Ah, can those days come again?" said Mr. Hofmann's delightful reading. The Nocturne in B Major was played in similar mood, with less differentiation of sentimental interest and pictorial quality, as I thought, but still moving and picturesque.

In the E Flat Major Valse there was a noticeable restraint in tonal values, but the interpretation was eminently danceable and fluent, like running waters or dancing fountains. The Scherzo B Flat Minor, which closed the group, was played in the manner of a balade, with strong romantic suggestion and yet with conviction, fire and brilliancy. A third group of pieces, "Orientale," by Stojowski; the inevitable "Melodie in F Major" by Rubinstein; Moszkowski's "La Jongleuse" and Liszt's Twelfth Rhapsody, all brilliantly interpreted, closed the program with effect and almost interminable applause.

What struck me perhaps most in the program for finesse and subtle intelligence of interpretation was the Beethoven Sonata. For this sonata is for the cognoscenti rather than for the general public, and the fact that Mr. Hofmann succeeded in making his interpretation of this work, which certainly marks a high point in the romantic expression of its composer, as effective and interesting as it is, speaks much for his sure artistic intuition and interpretive gifts.

Better piano playing than that of yesterday afternoon has seldom been heard in New York, and it was a pleasure to note that the immense audience which flowed over onto the stage and greeted everything with the cordial and intelligent enthusiasm bred of real musical intelligence and appreciation, was fully alive to and cognizant of the real artistic, rather than the merely sensational value of Mr. Hofmann's playing.

All hail to a great artist! At the close of the program Mr. Hofmann was obliged to respond to no less than five encores amid tumultuous applause. The encores included two of Rachmaninoff's Preludes, one in G Minor and one in A Flat; two Chopin selections and Moszkowski's "Etincelle." I note with extreme interest and pleasure that the program of Mr. Hofmann's second recital in New York in January will be devoted exclusively to the works of living American composers.

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GABRILOWITSCH HAS FIRST CLASS ORCHESTRA IN DETROIT

New Organization with Notable Finish—Lashanska, Macbeth, Dambois, Berton, Heifetz, Case, Dilling, Ganz, Lazaro and Buell, a Phalanx of Visiting Artists

Detroit, Mich., November 26, 1918.

There have been many concerts during the last fortnight, but those which had the greatest interest for Detroit were given by the Detroit Symphony Orchestra under the baton of Ossip Gabrilowitsch. Though it is true that there are many people who do not yet realize that the city possesses an orchestra worthy of ranking among the best the fact is being forced home as is evidenced by the fine audiences that assemble at the concerts and the reception accorded Mr. Gabrilowitsch and his men.

The second pair of subscription concerts given at the Arcadia, Friday evening and Saturday afternoon, November 22 and 23, presented a program of many moods. The orchestral numbers were Dvorak's symphony, "From the New World," Mendelssohn's "Midsummer Night's Dream" music and the "Roman Carnival" overture by Berlioz. As the Dvorak symphony has been played here many times by various orchestras opportunity for comparison was offered and the audience must have felt a thrill of pride as it listened to the splendid rendition by the home organization, a fact demonstrated by the ovation which followed the symphony. The orchestra is rapidly becoming the welded whole necessary for the best work. The strings are most satisfactory and the woodwind choir arose to demands upon them in a most gratifying manner. The brasses are at times somewhat unpleasantly prominent, but that will no doubt be remedied. Mr. Gabrilowitsch brings to the reading of a symphony the same artistic insight that has characterized his pianistic work and as the orchestra learns to respond certainly to his desires and becomes a finished instrument under his hand there is every reason to believe that the Detroit Symphony Orchestra has an enviable future.

The overture, nocturne and scherzo of the "Midsummer Night's Dream" again brought the strings and woodwinds into prominence and they charmed with their delicacy and beauty of tone. The Berlioz number was most brilliantly given and came as an admirable climax with its imposing effects in orchestration.

Hulda Lashanska, mezzo-soprano, was the assisting artist. Mme. Lashanska has been heard here before with pleasure and added to her friends by her good work on Friday evening. She sang "Pleurez mes Yeux" from "Le Cid," Massenet, and an aria from Verdi's "La Forza del Destino."

The First "Pop" Concert

The first "Pop" concert of the Detroit Symphony Orchestra was given at the Arcadia, Sunday afternoon, November 17. There was a large audience, which displayed much enthusiasm. There were two soloists, Greta Torpadie, soprano, and Louis Wolff, assistant concertmaster. At the close of the program the audience sang national hymns led by Mr. Gabrilowitsch and the orchestra.

Central Concert Company Presents Three Artists

Tuesday evening, November 12, the Central Concert presented Florence Macbeth, soprano; Maurice Dambois, cellist, and Eugene Berton, baritone, in a concert at the Arcadia before the usual capacity house, which displayed much enthusiasm for most of the program. Florence Macbeth made a charming appearance and sang delightfully two arias and a group of songs. In addition to a classic group Maurice Dambois played a group of his own compositions and responded to the prolonged applause with another composition, finished the previous day. Eugene Berton interested because of his fine voice and his remarkable *savoir faire* for so young a singer. Not the least interesting feature of the evening was the accompaniments of Isaac van Grove, who entered into the efforts of the artists with sympathetic understanding.

Jascha Heifetz in Recital

Monday evening, November 18, Jascha Heifetz made his third visit to Detroit under the DeVoe management in a recital at the Arena Gardens. There was a fine audience to greet him and he received his usual ovation. There were numerous recalls, but not until near the close did he give encores. His taxing numbers were given with the technical precision, clarity of tone and artistic phrasing that always mark his playing. The customary scenes followed the concert, when many gathered around the stage and refused to be satisfied until he had played several times for them. Andre Benoist added much to the enjoyment of the evening by his artistic accompaniments.

Anna Case and Mildred Dilling Appear

Tuesday evening, November 19, the always delightful Anna Case appeared in a joint recital with Mildred Dilling, harpist, at the Arcadia in the series of the Central Concert Company. Judged by the enthusiasm manifested by the audience that filled every nook and cranny of the Arcadia it was a most satisfying concert. Charles Gilbert Spross was the accompanist and several of his songs added to the interest of the program.

New York Symphony Orchestra Plays

Thursday evening, November 21, the New York Symphony Orchestra, Walter Damrosch, conductor, opened the series of the Orchestral Association at the Arcadia. There was a diversified program which proved most interesting from many points of view. The symphony was "Harold in Italy," by Berlioz, heard for the first time here, and critics were much divided in their opinions regarding it.

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However, all conceded that it was very much worth while to have heard it once. The other orchestral numbers were ballet music by Mozart and Delibes, which served to lighten the program considerably. Rudolph Ganz was the assisting artist and electrified the audience by his playing of the French "Variations Symphoniques" and Liszt's concerto in a major.

Lazaro Scores Success

Monday evening, November 25, the DeVoe management presented Hipolito Lazaro, tenor, and Dai Buell, pianist, in a recital at the Arena Gardens. It was the young tenor's first appearance here, although he had been heard by many Detroit people in Ann Arbor. The program proper contained three arias and a group of songs to which were added several others in response to the insistence of those present. Two songs in English, Ronald's "Love, I Have Won You" and Cadman's "At Dawning," were given with surprisingly good enunciation for one who has been here so short a time. Dai Buell played two groups of Polish and Russian numbers and obligingly responded with encores.

J. M. S.

Anna Case Successes

Anna Case, the popular American concert soprano, recently made her fourth appearance in three years in Detroit, Mich., with great success. She also opened the course of the University School of Music, Ann Arbor, Mich. After her recital there the Metropolitan Musical Bureau was gratified to receive the following telegram: "Anna Case gave brilliant recital last night; captivated audience more than substantiated her splendid reputation; many encores and recalls; critics and music lovers delighted. A. A. Stanley and Charles A. Sink."

Miss Case also sang in Rochester and Syracuse, and has just left for an extended tour in the Middle West. Among the cities she will visit are Des Moines, Iowa (her fifth consecutive appearance in four years), Morgantown, W. Va., and Montreal.

Municipal Congratulations for Rosa Ponselle

Among many telegrams of congratulation received by Rosa Ponselle, the new young soprano of the Metropolitan Opera House, who made such a hit on her debut there November 15, was one from the mayor of the city of which she is a citizen, Meriden, Conn. The mayor of that city wired her as follows:

"Your wonderful operatic success is highly pleasing to your home city. (Signed) H. T. King, Mayor."

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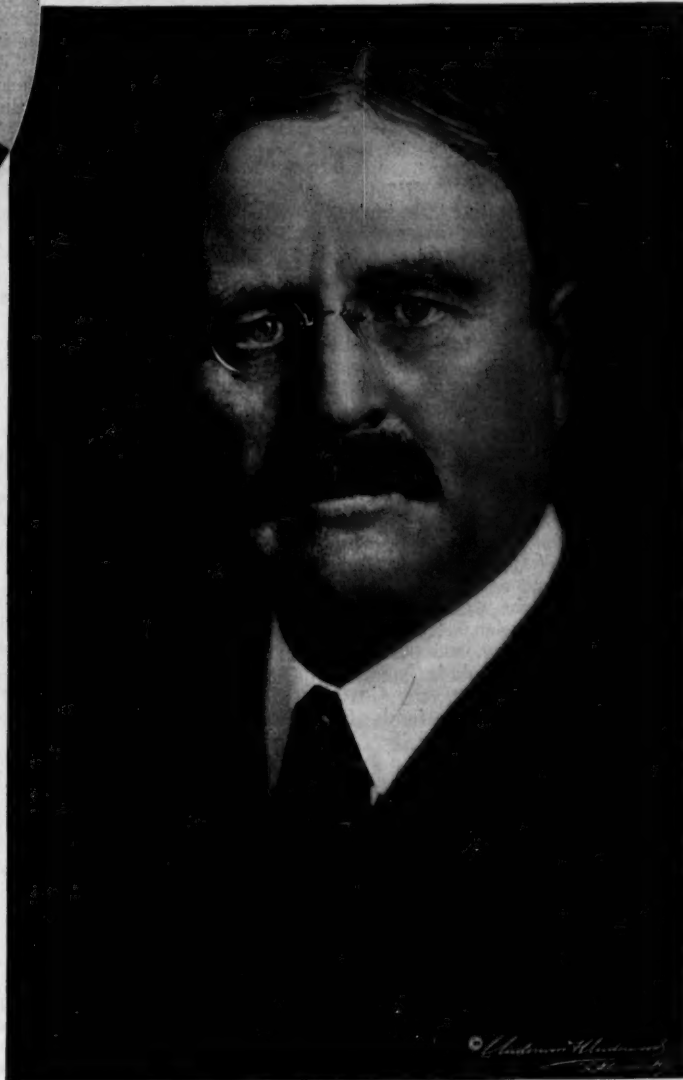
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NEW YORK'S MUSICAL MAYOR AND HIS PARK BOARD
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Mayor Hylan, of New York, has joined the list of municipal executives who believe in music as a civic asset and an ethical force for the people. One of the best proofs of the Mayor's firm conviction in this regard is offered in the fact that he has appointed Philip Berolzheimer as President of the Park Board and Park Commissioner for the Boroughs of Manhattan and Richmond, and has asked that very cultured and musical gentleman to lay special stress on the propagation of public municipal music. There is to be a winter series of The Mayor Hylan People's Concerts, the first of which was given Saturday evening, November 30, in the Sixty-ninth Regiment Armory. An account of the concert appears on this page. Accompanying is a photograph of Mayor Hylan and Commissioner Berolzheimer is to be seen in the insert. The photograph of the latter is reproduced by permission of Underwood & Underwood.

MAYOR HYLAN PEOPLE'S CONCERT

Indoor Series Has Successful Beginning

The first of a series of Mayor Hylan Peoples' Concerts was auspiciously inaugurated in the armory of the Sixty-ninth Infantry Regiment, New York, on Saturday evening, November 30.

This series of concerts is the result of Park Commissioner Philip Berolzheimer's indefatigable efforts to give to the citizens of New York a wholesome and instructive form of amusement during the fall and winter season. Heretofore the Park Board has given outdoor concerts exclusively during the summer months, but Mr. Berolzheimer's far-sightedness and energy, together with Mayor Hylan's assistance, brought about the establishment of this series of indoor concerts. Judging from the large attendance and enthusiasm shown at the opening performance, it can safely be predicted that this crying need will be fully met by these new concerts.

The following renowned artists volunteered their services as evidence of their support of Commissioner Berolzheimer's efforts to give more and better free concerts to the people: David Bispham; Alma Clayburgh, soprano, and the New York Military Band, Edwin Franko Goldman, conductor. Mr. Goldman and his fine band, who gained considerable renown during the past summer at Columbia University, once more demonstrated that his work is of a highly meritorious order. The band numbers were: "Triumphal March" from "Cleopatra," Mancinelli; "William Tell" overture, Rossini; excerpts from "Aida," Verdi; "Dance of the Hours" from "La Gioconda," Ponchielli; "Inflammatus," Rossini, (cornet solo), effectively played by Vincent C. Bruno, and Herbert's "American Fantasie."

David Bispham's appearance was the signal for long continued applause. He sang with that fervor and intensity which always characterizes his work; the "Garibaldi Hymn," and "When the Boys Come Home," by Oley Speaks, were his numbers. Deafening applause followed these songs, and after bowing his acknowledgements many times the great singer repeated the last song.

Alma Clayburgh was very successful with Bizet's "Agnus Dei," and as an encore sang "The Long, Long Trail," which she was obliged to repeat.

Hon. Victor J. Dowling, Justice of the Supreme Court, made a presentation speech to a representative of the Italian Government in tendering a souvenir plaque of the recent visit of the Italian Grenadier Band.

NEW YORK CONCERT ANNOUNCEMENTS

Friday, December 6.

Biltmore Musicale. Morning. Hotel Biltmore.
New York Philharmonic. Afternoon. Carnegie Hall.
Jean McCormick. Song recital. Evening. Aeolian Hall.

Saturday, December 7.

Boston Symphony Orchestra. Afternoon. Carnegie Hall.
New York Philharmonic. Evening. Carnegie Hall.
Leo Ornstein. Afternoon. Aeolian Hall.
Joseph Bonnet. Organ recital. Evening. Aeolian Hall.

Sunday, December 8.

New York Symphony Society. Afternoon. Aeolian Hall.
Raoul Vidas. Violin recital. Afternoon. Carnegie Hall.
Russian Symphony Orchestra. Afternoon. Hippodrome.

Monday, December 9

Ralph Lawton. Piano recital. Evening. Aeolian Hall.
Edward Morris. Piano recital. Afternoon. Aeolian Hall.

Tuesday, December 10

Rubinstein Club. Rosa Raisa, soloist. Evening. Waldorf-Astoria.
Russian Symphony Orchestra—Prokofieff, soloist. Evening. Carnegie Hall.

Wednesday, December 11

Russian Symphony Orchestra—Prokofieff, soloist. Evening. Carnegie Hall.

Thursday, December 12

New York Symphony Society. Afternoon. Carnegie Hall.
New York Philharmonic. Evening. Carnegie Hall.
Florence Hinkle. Song recital. Afternoon. Aeolian Hall.

Saturday, December 14

Young People's Symphony. Afternoon. Carnegie Hall.
New York Symphony Society. Evening. Carnegie Hall.
Vera Janacopulos. Song recital. Afternoon. Aeolian Hall.

Sunday, December 15

New York Symphony Society. Afternoon. Aeolian Hall.
New York Philharmonic Society. Afternoon. Carnegie Hall.
John McCormack. Song recital. Evening. Hippodrome.

Tuesday, December 17


Philadelphia Orchestra. Afternoon. Carnegie Hall.
Humanitarian Cult—Ganz, soloist. Evening. Carnegie Hall.

Thursday, December 19

New York Philharmonic Society. Evening. Carnegie Hall.

Fred Patton, Miller Vocal Art-Science Artist.

This rising young bass-baritone has just been engaged as soloist of the Fifth Avenue Presbyterian Church, following Fred Martin. The engagements booked thus far this season for Mr. Patton prophesy a very busy winter in the concert and oratorio field. Mr. Patton is a pupil of Adelaide Gescheidt, exponent instructor of Miller Vocal Art Science, and is fast becoming a recognized standard artist.



Fred W. Vanderpool

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SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Entered as Second Class Matter, January 8, 1913 at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, DECEMBER 5, 1918 No. 2018

IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

Seattle has decided to raise a fund of \$100,000, to cover the activities of its symphony orchestra for the next three years, guaranteed at the rate of \$35,000 a year. John Spargur will continue as conductor of the organization.

In a certain city that has a symphony orchestra (not New York) a petition is being circulated among music lovers, which asks for the removal of the conductor on the ground of pro-Germanism, unprogressiveness, and general unpopularity. As soon as 2,000 names have been signed to the document it will be presented to the board of directors of the organization.

Announcement is made in another column of this issue of the holding of the New York State concerts of the National Federation of Music Clubs, which will take place at Aeolian Hall, December 11 and 12. If there are any young artists who at this late hour contemplate competing, they should take immediate steps to meet the conditions, as set forth in the MUSICAL COURIER of October 24.

Saturday a new violin prodigy arrived in America, not—it must be admitted—entirely unexpectedly. His last name is Zimbalist, though we have not heard that he has any first name as yet. His arrival in America was, in fact, coincident with his arrival in the world; and it is rumored that the Wolfsohn Bureau has already signed the young gentleman up for a sixty year contract.

We are unable to understand why so many musical babies appeared, for the first time in public, in the cold and unpropitious month of December. Perhaps a physiological and biological expert can explain why Balakirev selected December 31, 1836; Beethoven, 16, 1770; Berlioz, 11, 1803; Cornelius, 24, 1824; Franck, 10, 1822; Gleason, 17, 1848; MacDowell, 18, 1861; Mascagni, 7, 1863; Meyer, 1, 1823; Sibelius, 8, 1865; Weber, 18, 1786. In fact we were just going to call December the composers'

birth month when we discovered the irregularity of Mozart, who had to go and die in it, December 5, 1791, and spoil our beautiful classification.

Owing to press of other matter, the MUSICAL COURIER's column of gentle jape at music criticism, "What the Jury Thinks," is forced out this week; but it is promised in double strength next week to the thousands of gentle readers who joy in it.

Igor Stravinsky is living at Morges, Switzerland, about four miles from Lausanne on the Lake of Geneva, and has undertaken to conduct every rehearsal of his new and original production, "L'Histoire d'un Soldat," which was described by the Bystander in last week's MUSICAL COURIER.

It would not be a bad idea, in fact it would be a good idea (and possibly none could be better) if all the musical peace and victory festivals to come in this country this winter and next spring, were to employ American artists exclusively and to present only American compositions. Lockport, N. Y., has made the beginning by announcing its American Peace Jubilee Festival for the first week next September. It will be an all-American event, artists, compositions, and language in singing, being grown on our native heath.

It is reported that the new war tax bill to be laid before the Senate in December will provide for the elimination of any sort of ticket tax where concerts of subventioned symphony orchestras are concerned. This plan was suggested first by the MUSICAL COURIER when the original ticket tax legislation came under discussion. Symphony orchestras, not being self supporting, and pursuing purely educational aims, never should be hampered through taxation. On the contrary, the Government should contribute to the guarantee funds of such bodies.

President Wilson and his party have taken a small orchestra aboard the ship which is carrying them to Europe. Among the music makers are John Doane, of Randall's Grove, Ohio, organ instructor at Northwestern University; Carl Faschauer, former violinist of the Philadelphia Orchestra; Herman Falber, Jr., late of the Chicago Orchestra and Berkshire Quartet of New York; William Brauer, Jersey City, N. J., cellist, at one time with Chicago Orchestra, and Robert Dolejsi, violinist, formerly of Birmingham, Ala., now of Chicago. These young men, all in the enlisted service, have been giving ensemble music at the Great Lakes (Ill.) Naval Training Station and elsewhere under the name of the Great Lakes Quintet.

Community singing has been recognized by the National Council of Defense as an efficacious means for social fraternization, a matter which the MUSICAL COURIER always has pointed out as being the chief value of these massed musical endeavors. The state councils of the national organization are encouraging the establishment of new community choruses all over the country and are supporting those already in existence. Not rivalry, but cooperation, is announced as the underlying idea governing the efforts of the various municipal and state bodies to be enlisted in the projected mammoth singing movement. The returning troops, all of them recruits to the prevailing vocal idea, should be valuable aids in helping to propagate the work of the N. C. D.

California has been particularly hard hit musically in the matter of the recent epidemic; in fact, in some of the Pacific Coast towns the influenza still is raging and interfering with the giving of concerts and other public entertainments. The Fitziu-de Seguro tour was exceptionally well sold, and there were over thirty dates in the Far West, but only two could be filled and the others had to be cancelled. It was the same with Yolanda Mero and Lambert Murphy. Ethel Leginska's dates were changed to March; Rudolph Ganz was changed to February, and he had one of the best arranged tours he ever has had on the Pacific Coast. McCormack was changed from November to May. Los Angeles was a severe victim of the "flu," and the musical season there was at a complete standstill with the prospect of reopening today, December 5, with the recital of Eddy Brown. The Paris Conservatoire Orchestra was another attraction billed to appear in Los Angeles at about the same

time. L. E. Behymer and the other California managers, with their customary optimism and progressiveness, are not at all overwhelmed by the unusual conditions and have shown an amazing degree of adaptability in changing their plans to meet the new situation.

It appears that the tenor market in America has taken a sharp upward rise again, with Martinelli removed from the ailing list, Caruso in his top form. Dolci a sensational success in Chicago, and Crimi steadily growing in favor at the Metropolitan. In concert circles, John McCormack has outstayed the epidemic of influenza, and Theo Karle, just released from military duty, is about to resume his triumphant way.

The song cycle by H. J. Stewart, published by the White-Smith Company and entitled "Legends of Yosemite," is to be the basis of a very novel experiment involving music and moving pictures. In conjunction with the tonal setting of the cycle, which will be used to illustrate the story, a scenario has been evolved based on the song lyric of each of the legends. In other words, the action will be fitted to the music, and it is possible for the song to be sung with orchestral accompaniment while the text is depicted in actual representation on the screen. The name of the company producing this new kind of musical motion picture is the Film Craft Company of Los Angeles. The pictures probably will be produced there soon and may have their first Eastern showing in New York and Boston.

The great Victory Sing at Madison Square Garden on Thanksgiving afternoon indeed lived up to its name. The huge arena was filled with a tremendous throng which thrilled with the spirit of the day and joined full throated in the singing, which was led by Frances E. Clark, L. Camilieri, Robert Lawrence and Percy Hemus. There were sailors from Pelham under Mr. Hemus' direction, showed how the boys sing in camp. There were addresses by Major General Bell and Rev. Dr. Karl Reiland and the Hundredth Psalm was recited by Rabbi Silverman. The only soloist was Lucille Lawrence, who was rapturously applauded by the assembly for her fine singing of "The Three Stars," a chorus of 2,000 joined in the refrain of this solo. All in all it was a most stirring celebration, one of hundreds that took place at the same time all over the United States. Never has the true significance of a Thanksgiving Day been more thoroughly realized in our land than this year and that music should have such an important part in its observance is indeed a most significant fact.

METROPOLITAN CLAQUE

To put it frankly, the claque at the Metropolitan is becoming an intolerable nuisance. We have no sympathy with those artists who spend money to support it, but we do have a lot of sympathy for ourselves—it is disgusting to have the end of every aria or special phrase broken into by clapping which is so self-evidently the product of the claque, coming, as it invariably does, from certain fixed points in the house.

And of what real use is the claque? One evening last week a young American singer made her debut—a very successful one. In fact, her singing was the one bright spot in a very long evening and both at the end of her big scene and the close of the act she received the only genuine applause there was in the evening; this despite the fact that she did not pay a cent to the claque, as we happen to know through the fact that one of the leaders of the claque came to us for her address the day previous to the debut and we refused to give it to him.

If we know the leaders of the claque—and we do—they must be known to the Metropolitan officials. In fact, the claque is, or was, admittedly "a house claque," that is, a claque supported by the house and expected to provide general applause at the proper moments without favoring any particular artists. If the management does not want to take the risk of the artists being discouraged in their work through cold silence, the house claque is well enough in itself, provided it is not allowed to abuse its privileges. The question at the Metropolitan is whether or not it does abuse its privileges; also whether or not there are those inside the house who profit from the claque as well as the leaders of the claque itself.

VARIATIONS

By the Editor-in-Chief

It seems to us that John H. Raftery, of the Morning Telegraph, has hit on a very striking point when he says that there is such a thing as an "American" musical style in performance and that the best known artists unconsciously adapt themselves to, and assimilate it, after they have been in this country for awhile.

We had the experience years ago of hearing many of the well known artists in the various countries of Europe and later experiencing their same performances in New York. We were strikingly surprised to discover how entirely differently we received musical impressions after returning to this land and rubbing shoulders and minds again with our fellow countrymen and the conditions surrounding them. The pianist who had enthused us in London, left us cold in Carnegie Hall. The violinist we had admired as a poet in Berlin, seemed trivial at his Aeolian Hall debut. The singer who charmed us in Paris or in Amsterdam, oftentimes was merely "adequate" or "also in the cast" when the same artist made subsequent appearances at the Metropolitan.

We know that Americans have developed well defined likes and dislikes in musical matters. They love, before all things, that tone quality in instrumental performance, and in vocal production, which is sensuous without being sensual. Sloppy sentimentality at concerts slid into oblivion on these shores together with horsehair sofas, waxed flowers, and cut glass table dishes. Mere technical facility on the piano means less than nothing to Americans, who have outgrown the Liszt pupil that gave us a hirsute and mechanical imitation of the great master, without his esprit or intellect. Excessive vibrato on the violin or cello makes Americans smile. A tremolo on the part of a singer makes them swear. Orchestral din that signifies merely fury, and harmonies that sour the soul, drive our males to drink, and our females to Tschaiowsky programs, Chopin recitals, and Wagner concerts.

Mr. Raftery reminds us pithily that Metropolitan Opera House singers, after they have been appearing there for a time, acquire breadth of artistic outlook and versatility of style, due to our polyglot repertoire and roster of artists. Says Mr. Raftery:

The conductors and directors of the Metropolitan, being practitioners as well as poets of music, have one ear toward their artists and the other toward their audiences, with the thought uppermost that neither an art nor an artist that fails to please the audience is "good."

The result is rapidly becoming apparent. Italian, French and Russian operas are being sung and played, not as they were in Milan, Paris or Petrograd, but as they have come to be sung and played in the manner which best suits the polyglot people who constitute the Metropolitan audiences. This musical "manner" is not yet sufficiently articulate or definite to be analyzed or generalized, but it is sufficiently composite, fused and synthesized to deserve (or incur) the designation of "American." The musical melting pot is the place to seek and find the now formative and as yet evasive thing which we like to speak of as "the musical taste" of the cultivated American public.

Some of the Proofs

The foreign singers at the Metropolitan strive for an interchangeable style, enabling them to sing French and Italian equally well, and to make effective side excursions into English when necessary. They never did those things when they lived abroad. Our American singers are anxious to master the best elements of the various European styles. Imported Metropolitan and Chicago Opera artists who in their home lands never dreamed that there was anything to sing except costumed roles, as a rule discover the concert stage and the song repertoire after a short residence on this side of the ocean. Some of them even learn to penetrate into such mysterious domains as those of the classical Lied and the American melody ballad. The American public has fixed on a certain style and standard of song interpretation as its ideal, and nothing less will do. Singers recognize the ideal as a worthy one and try to reach it. Vocal facility alone is not accepted as a passport to Parnassus. Even the most sensational of coloraturas are unacceptable to our listeners if they do not possess the proper tonal equipment, phrasing contour, and ability to handle the lyric line if not with warmth and volume at least with style and grace.

The programs as well as the singing and playing of our younger as well as older typically American artists, all endeavor to meet the correct elevated American taste in such matters. To agree with this view, review rapidly in your mind the perform-

ances of Augusta Cottlow, John Powell, Samuel Gardner, Winifred Byrd, Thelma Given, Sascha Jacobsen, Anna Fitzu, Oliver Denton, Irma Seydel, Betsy Lane Shepherd, Merle Alcock, Olga Samaroff, Reinald Werrenrath, Florence Hinkle, Wynne Pyle, Edna de Lima, Mischa Levitzki, Eugene Berton, Albert Spalding, David Hochstein, Lambert Murphy, Theo Karle, Anna Case, Francis Rogers, Clarence Whitehill, Maximilian Pilzer, Theodore Spiering, Lester Donahue, Walter Greene, Arthur Alexander, Alma Gluck, Sophie Braslau, and others too numerous to mention. Not one of them has striven for easier popularity at the price of charlatan exploitation or cheapening of program. The general character and standard of recitals in the American cities remain consistently and markedly high.

Opera performances given in this country need no belated praise. European singers are proud to advertise on their foreign programs over there, "from the Metropolitan Opera," or "from the Chicago Opera."

Never mind the fact that part of the audience now and then applauds too enthusiastically singing that is merely vociferous, or a composition that has only a rhythmic tinkle or a sly little tune. The Sun critic and other self appointed lachrymose guardians of our musical morals may spare their weeps. When closely examined, it is nearly always evident that such ill timed or ill placed outbursts of applause are emanations from the claque, paid, or friendly, and from the less sophisticated hearers who are not regular concert goers.

When all the house applauds "I Hear You Calling Me," or "Values," or "The Voice of Love," or Rachmaninoff's prelude in C sharp minor, make up your mind that something about the composition or the way it is performed merits the excitement of the noise makers.

There is an American style and an American taste. Furthermore, it knows what it wants and when it wants it, to paraphrase what a stylistic baritone used to sing in a splendid comic opera ("Mlle. Modiste") by an excellent American composer.

Hofmann Hears the Call

Josef Hofmann, that great pianist and clear thinker, wrote an article not long ago for the MUSICAL COURIER, in which he voiced his belief that the war would result in increased encouragement for the American musician at home. Mr. Hofmann reprinted this article on one page of a two page leaflet, and it was distributed to the auditors at his Carnegie Hall recital last week. The second page of the leaflet contained the information that on January 25, Hofmann will give (at Carnegie Hall) a recital devoted entirely to compositions by living American composers. The program follows:

Introduction and fugue, op. 24.....Clayton Johns
Restless, op. 7, No. 3.....Rubin Goldmark
Sonata, op. 20 (manuscript).....Alexander McFadyen
Country Pictures, complete.....Daniel Gregory Mason
Cloud Pageant, Chimney Swallows, At Sunset,
The Whippoorwill, The Quiet Hour, Night Wind.
Valse Gracie, op. 94, No. 3.....Horatio W. Parker
Birds at Dawn, op. 20, No. 2.....Fannie Dillon
Fire Flies, op. 15, No. 4.....Mrs. H. H. A. Beach
Interlude (manuscript).....Edward Royce
Joyance (manuscript).....Edward Royce

In a footnote Hofmann explains that he did not select the foregoing numbers because he considers them the best of the American output, but because, aside from their general excellence, they most closely fit in with his program ideas regarding character, length, mood contrast, and qualities that "tell." He adds that out of the material at his disposal, he tried to evolve "a well proportioned musical entity—a musical narrative. In order to preserve its congruity, I was obliged to discard many valuable compositions which otherwise would have been very well adapted for a public performance."

Which American composer would not like to be represented on a Hofmann program? Or on a Paderewski, Gabrilowitsch, Godowsky, or Bauer program? It is such cooperation on the part of distinguished performers that will serve as the best support of American composers and encourage them to write for concert production. Bauer gave a complete American program a season or so ago, and Hofmann does well to continue the practice at this time. The best feature of the proceeding lies in the fact that he is not in a position where he need seek favor on the ground of patriotic response. His action is purely the result of personal conviction and a sincere and grateful desire to do something

artistically for the country that has done so much for him.

Beelzebub's Babblings

Dear Musical Malaria:

Well, the war is over, as I always told you it would be some time. Of course there will be much discussion now, pro and con, and the representatives of all the countries must meet in order to formulate peace terms. I will pursue this subject further and tell you some interesting facts as soon as the daily newspapers begin to print them.

In the meantime I am attending some concerts and opera performances. Of course I send the Musical Malaria critic to the performances, too. I tell him to "roast" an artist once in a while and then I take up the defense of that person in my own column. In that way, we preserve an air of fairness in our paper and conserve our advertisers.

I heard the Conservatoire Orchestra at its first concert, and the audience liked their playing. I do not know whether I liked it, because they played a César Franck symphony and so many instruments performed at the same time that I could not hear the music. It seems to me that the best way for a symphony orchestra would be to have the various groups of instruments play one a time when there is a melody and all together when there is a chord. I shall try to have my Musical League put through this plan. M. Messenger is a splendid conductor, for he kept up with his men from start to finish, and managed to keep his balance on a tiny little platform. I was surprised, however, that he turned his back to the audience. At all the community sings I have attended, the leader usually faces his audience.

So la belle Geraldine is not singing very well at the Metropolitan so far this season. The distinguished Mr. Crabeel, of the Tribune, the eminent Mr. Handitout, of the Sun; the celebrated Mr. Gink, of the Post, and the renowned Mr. de Cloven, of the Herald, have pointed out our Geraldine's shortcomings, and that is how I know about them. She probably has been underdressing in these treacherous late Fall days and caught cold. What she will do when the real winter comes on, dear me, oh, la la! as the French would say. I strongly advise la belle to wear galoshes and flannels if she intends to remain a great singer.

Some of the Metropolitan Opera stars are having trouble with their servants. (Really, this domestic problem is very serious.) An excruciatingly funny experience, over which I laughed myself sick, was told me the other day by Madame, a famous cantatrice. Let me relate the incident in Madame's own characteristic dialect:

"The cook, she come to me and she say, 'Madame, ay tank we need salt.'"

"And I answer, 'Ay ban buy salt yesterday.'"

"And she answer, 'Ay don't tank so.'"

"And I answer, 'Ay tank so.'"

"And she answer, 'No.'"

"And I answer, 'Yes.'"

"And she answer, 'Where you put-a de salt?'"

"And I answer, 'Caramba, how I know-a?'"

"And she answer, 'Ah, Preszmysl.'"

"And I answer, 'Verfluchtes Aas, bist du ver-rückt?'"

"And she answer, 'I ban go away from this yob.'"

"And I answer, 'Aw g'wan.'"

The foregoing is French dialect, which I am very skilful at setting down phonetically, and which, I think, brings out the screaming humor of the anecdote even more clearly.

I notice that Galli-Curci is getting a divorce. This brings up the old question as to whether artists should marry or stay single. Well, there is Louise Homer, who had twins; Schumann-Heink, who had lots of children, and then again there is Adelina Patti, who married three times or so and always forgot to have children. Scotti has no children, and neither has de Seguro. That is why they remained bachelors. The recent Caruso marriage has remained childless. Max Smith, the illustrious critic of the American, has a baby. James Huneker, the far famed critic of the Times, has been married four times, and has no babies. Farar married an actor who went into moving pictures. Mary Garden was engaged to a prince whom she never married. Mischa Elman's sister's marriage took place in an inland city in New York State. On the other hand, Heifetz's sister, a pretty girl, is single. William Guard, Metropolitan press representative, seldom goes out without his wife. Toscha Seidl is a confirmed bachelor. And so it goes. All told, I should say that it is a good idea for an artist to marry if he or she has made up his or her mind to do so.

I trust that you will excuse me for omitting an issue of Musical Malaria during the recent printers' strike. Of course, the MUSICAL COURIER did not

deem it necessary to deprive its readers and advertisers of one of the fifty-two issues per year for which they are paying, but the *MUSICAL COURIER* is too stupidly particular about such things, anyway. It has no courage. If it had, it would have to its credit a long string of journalistic bankruptcies, like myself, and a long list of unsatisfied judgments, recorded in the Hall of Records, New York.

The death of Lecocq, in Paris, at the age of eighty-six years, recalls the days when I used to hold him on my knees as a baby and pat his little head and tell him about the time when Palestrina and I were playmates. I used to know a Lecocq melody, but I cannot think of it now, or I would whistle it for you. It is strange, but whenever I try to sing or whistle a melody I nearly always go into "Annie Laurie." It is easy for me to tell, however, when I get "Annie Laurie" wrong. I know a cornet, too, from the way it shines. That big twisted cornet is called a Pooh-bah or something like that. I know "Aida," too, because of the queer animals they carry around in the second act procession. Once I went into the opera house, and some one tried to tell me that "Aida" was being sung. I looked at the stage, and I saw a lot of strange animals on the ground. I confess I was mixed up a bit until I remembered that in "Aida" the animals are carried around. Then I looked at my program, and sure enough the opera was "The Magic Flute." It is easy for me to tell "Götterdämmerung" from "Carmen" because there is no Spanish dancing in the Wagner opera, and because it sounds louder and lasts longer.

By the bye, we had the annual meeting of my Musical League the other day, and everyone told me it was a great success. I had predicted a membership of 500,000 or so, and we will have it some day. Now we have 2,500. That means \$2,500, for each member paid me \$1. In my financial report I told them that the money is gone and that there is a deficit, beside, of \$2,000. Well, we had a good dinner at the Biltmore for the money, and as soon as we have more members, we'll have more dinners. At the same time we have done wonderful things for American music, as witness the success of "K-K-K-Katy," says Your

BEELZEBUB.

On Ten Cent Music

We are in receipt of a letter from a well known music publisher who objects politely but firmly to the views expressed in an article called "Democratizing Music Publishing and Its Price," which appeared in the *MUSICAL COURIER* of November 28. Our correspondent says, among other things:

This kind of propaganda is a hard blow to legitimate music publishers who are trying to introduce American compositions and to sell them at a price that will allow a royalty to be paid to the composer. However, we must admit that the publishers of this ten cent music have a perfect right to sell it at any price they wish, and also to advertise as they see fit. I am not finding fault with this, but simply wish to state that the ten cent music does not help to upbuild the music business.

The music referred to is the Century Edition, which sells for ten cents per copy, retail, and contains most of the standard uncopyrighted compositions. The very fact that most of its publications are "non copyrights," or works on which the copyright has expired, makes it possible to sell them at such a low price.

We are glad to know that some publishers really are concerned about paying the American composers a royalty. Most of the publishers endeavor to buy outright songs and pieces likely to sell well, and in several cases the sums paid for such outright purchase have been almost criminally small in the face of the success achieved by the productions in question. It is only well known composers, sure of sales, who are in a position to say to all music publishers, "Thou shalt." We know several houses where such measurers are not necessary. One of them is Leo Feist, Inc., which publishes the Century Edition.

We are not defending that edition, for it needs no defence. An edition that sells about 4,000,000 copies annually must have in it something of value to recommend it to the public.

We do not see why the ten cent music should interfere with the upbuild of the publishing industry. After all, the price is not the thing, but the quality and usefulness of the article. It is as legitimate for one man to sell music at thirty-five cents or more per copy, as it is for another individual to sell for ten cents. Underselling is the means which has brought about many a reform in all lines of business.

When a gentleman named Ford began to sell motor cars in such vast quantities that he could afford to put them on the market for \$365 a piece, the "legitimate" automobile manufacturers held up their hands in horror and deplored the bitter blow to the morale of the industry. What really resulted

was a phenomenal increase in the number of persons who became interested in cars purchased the \$365 kind as a beginning and later graduated into being owners of "legitimate" or expensive machines.

There are two very simple propositions to be considered. If classical music is educational and uplifting it should be put into as many hands as possible. At ten cents per copy, more persons will purchase the best music than at three or five times that price. Is music served better by having 4,000,000 or 4,000 persons acquaint themselves with the classics? The answer is obvious. Proposition II is this: Is the ten cent edition musically correct, well printed, and dignified in appearance? If it is, what valid objection can be raised to its wide circulation among the public and its support by professionals?

Variationettes

At least, every one ought to know by this time how to spell "Marseillaise."

Last week we stated that one pianist does not boost another. Promptly we are called to account by Mrs. Jason Walker, who sends us a clipping from the *Commercial Appeal* (Memphis) in which Walter Chapman, that excellent pianist, praises Mme. Sturkow-Ryder, another estimable keyboard artist, in a quarter of a column of review. He called her a big artist, tells that her playing of Liszt's "Dante" sonata entranced the audience, and that "the modern novelties no one can give in a more charming yet convincing way than this pianist, and she was repeatedly encored." What Mrs. Walker and Memphis think of Chapman as a player is proved by the fact that he is to appear in the series being given there this winter under her management and including Arthur Shattuck and Leopold Godowsky.

Speaking of Shattuck, that unconventional gentlemen is to present Tchaikowsky's G major piano sonata at his New York recital in January. This is the work Maurice Aronson discussed so interestingly in his recent *MUSICAL COURIER* article on Tchaikowsky's piano compositions. Shattuck is down also for a D minor prelude and fugue by Glazounoff, never before heard in America. It is not that Shattuck is straining to attract by bringing out novelties; he likes to play for his own pleasure and satisfaction what he thinks interesting and worthy, quite regardless of precedent or traditions in program making.

On Thanksgiving Day a concert was given at Sing Sing for the seventeen criminals confined there and condemned to death. Needless to state, Berlioz's "March to the Scaffold" was most tactfully omitted from the program.

"Hee Haw" begs to suggest that Sousa and de Koven are the Mendelssohn and Wagner, respectively, of American wedding music.

Formerly, when the Chicago Orchestra had an "enemy alien" conductor, Frederick Stock, an American composition used to be played on every program of that organization. Now that Eric Delamarter, an American, leads the Chicago Orchestra, there is no American composition on its programs of the fifth, sixth, seventh and eighth concerts. What is the ethnological or other explanation?

Selected from Godowsky's four hand "miniatures" for piano, a "Humoresque" and "Rigaudon" are published by Carl Fischer in an edition for two hands, and prove that their creator has a faculty for original musical invention of an individual and elevated order. We like the "Humoresque" ("humorous" in the Schumann sense) especially, and admire the cleverness of its harmonization, which retains the basic groundwork of the system on which most of us grew up, and yet hints at the futuristic tone tints that our children will look upon as their own musical language.

In his day, venerable Anton Rubinstein gazed about him at the great number of gifted young keyboard conquerors, and remarked: "Piano playing no longer is an art." Today one might say the same thing about the violin. We have not heard a poor player on the fiddle at any recital here this season.

The Beethoven Society of Wheeling, W. Va., was rehearsing recently, fifty-three strong, and seated in perfect harmony about a long table, each person faced by a gleaming glass of beer. Suddenly Fed-

eral persons burst into the room and arrested the vocal fifty-three. It appears that a tunnel running under the street introduced the forbidden "alcohol" into the Beethoven Society midst. The entire club was haled to the police station, a most unjust proceeding, for anyone ought to know that a properly constituted German Maennerchor cannot rehearse effectively without amber colored and froth topped encouragement.

The news from Wheeling is a double surprise, for we had looked upon the vocal fulminations of the Teutonic Maennerchor as being completely stilled in our land since April, 1917.

James Huneker reports (in the *Times*) this happening at the Josef Hofmann recital of last week: "Pianist Alexander Lambert remarked to composer Serge Rachmaninoff in the lobby, 'Not yet is Poland lost.' To which Serge blandly replied, 'Nor the Russians, either.' When Slav meets Slav then comes the tug of tongues."

Rosa Ponselle came from vaudeville and Margaret Romaine from comic opera, and both scored decisive successes at the Metropolitan within the past fortnight. What do these young American singers mean by demolishing the bewhiskered tradition that one must be French, or Italian, or Russian, or Spanish, or German, to know enough about operatic vocalization and acting to impress and enthrall a critical audience at the world's leading temple of lyricism?

Oliver Denton did well when he put Liszt's B minor ballade on his piano recital program the other day. We always have held a brief for that opus and consider it a masterpiece, what with its expressive melodies, dramatic middle section, and "Tristan" like lyric episodes. It is the "Les Préludes" of the piano. Denton deserves thanks, too, for his splendid presentation of a Beach prelude, Mana-Zucca's ingratiating "Poeme," Harold Morris' witching scherzo (it had to be repeated) and our own great MacDowell's "Keltic" sonata, a big work with big ideas. Denton gave it a big performance, too.

Rabaud, of the Boston Symphony Orchestra, follows in the strange way of his predecessor, Monteux. The latter played Beethoven's seventh symphony at the B. S. O.'s first concert here, and at the second (tonight) Rabaud is to give us the same atrocious composer's "Eroica." What is worse, Mozart is on the program next Saturday with his "Jupiter" symphony, and that other Boche rascal, Weber, slips in with the "Euryanthe" overture. In addition, the pair of concerts will offer (Thursday) Saint-Saëns' "The Youth of Hercules," Rimsky-Korsakoff's "Spanish Caprice," and (Saturday) Borodin's second symphony, and Dukas' "The Sorcerer's Apprentice." Apropos, when a French conductor is in doubt, he always fills in with that Dukas jolly tonal scherzo, or with Debussy's "Afternoon of a Faun"—or both.

Louis Graveure has joined the ranks of those singers who have written books. His opus is called "Super-diction." We never knew that supers had any.

The songs inspired by the war are of the popular order. There is a lesson in this, but we have not yet taken the time to figure out what it is.

"Is there such a thing as an unpopular song?" asks M. G. There is with us.

We move that the title of one of the *MUSICAL COURIER* justly famous departments be changed to, "What the Jury Thinks It Thinks."

When is a scherzo not a scherzo? When it is written by Chopin.

When is a humoresque not a humoresque? When it is written by Schumann.

When is a tune not a tune? When it is written by Stravinsky.

The system can be reversed just as easily. To wit: When is a chaconne a chaconne? When it is written by Bach. When is an E minor violin concerto an E minor violin concerto? When it is written by Mendelssohn, etc.

O. would some giftie the power steer us
To hear ourselves as others hear us.

LEONARD LIEBLING.

THE BYSTANDER

Listening to some of these impromptu bands, of anywhere from three pieces up, that rode around town on trucks or headed the informal parades on Victory Day, I was reminded of an incident I hadn't recalled for some time. It has to do with a friend of the Bystander who was painting in Paris when the war began, and who has remained in France all through, helping out in a very useful way and working at his beloved art in between times. Cliff—that's his name—wasn't a painter always. Once he was a dentist, and a mighty good one at that, so I'm told, though that was long before I knew him. He went to Europe first a good many years ago, as a young man just out of dental college, when the wave of popularity for American dentists over there was just beginning. Establishing a splendid practice in a short time, he worked at his profession for about ten years, and then stopped one day to take account of stock. Now Cliff had never loved dentistry, though he worked at it faithfully. Ever since he was a youngster, the desire to draw and paint had been strong within him. So when he found that he had accumulated a sufficient fortune to support him comfortably—though by no means luxuriously—for the rest of his life, it took him about one second to make up his mind and a couple of months more to dispose of his practice. Then he bought himself a smock and the necessary material and set to work to study the art which he had always loved. What impressed me about that was the un-American spirit of the thing. There aren't many of us well on the road to riches who are willing to stop just to give ourselves up to a beloved fad—though perhaps it's not exact to call painting a fad, certainly not when it is pursued with the earnestness which Cliff has ever since devoted to it.

This is not the story of his experiences and adventures along the line of art, of his study in the ateliers of various masters, including Whistler, with whom he worked for one day—that, as friend Kipling has frequently remarked, is another story; nor of a certain colloquy of his with F. Hopkinson Smith, during one of the periods when that many-sided genius was painting water colors in Venice, in itself still another story. The incident I particularly recall had to do with music, for Cliff, like so many other artists, is a great lover of the best music.

One summer he came home to pay a visit to the little Wisconsin town which had been his home. Naturally his old friends were glad to welcome their fellow townsman after his long absence, more especially the members of the village band, for as a youth his love for music had taken practical form in the shape of a key trombone.

"There's a concert tonight down at the square, Cliff," said the band leader. "You must come along and play with us for old time's sake."

"I haven't touched a trombone since I left home," said Cliff.

"Oh, that's all right," said the leader. "We haven't got a spare trombone tonight anyway, but we do need an extra alto horn."

"You know I never played on an alto horn in my life," protested Cliff.

"Oh, that's easy enough," rejoined the optimistic leader. So down he went, and that night, under the glare of the gas lamps, the citizens of that Wisconsin village beheld their tall, distinguished dentist-artist blowing his faithful alto horn, "pah"—perhaps not always on just the right note—to the grunting "oom" of the tuba with the same serious intensity which he has devoted to work and play all his life.

There's a short sequel to the story. Cliff broke the solemn promise which he made to himself never again to touch a dentist's instrument. Soon after the war broke out he saw how much the dental department of the great American Hospital at Neuilly, just outside of Paris, needed expert help, so he returned to his profession as a volunteer, painting only when the work slackened so that he could be spared. It was through some pictures of his, hung last summer in a Paris exhibition and seen by an English officer who used to know both of us in the European days, that I got in touch with him again. But he certainly knows nothing about this story that I am writing, and would make an awful row if he did know of it, for—characteristic of his kind—Modesty is his middle name.

I dropped into Carnegie Hall the other night to have a look at the annual Piedigrotta contest. The original Piedigrotta contest takes place in Naples and is an annual festival at which the writers of Neapolitan songs each present a new offering, a prize being awarded for the most popular. This was the idea at Carnegie Hall, Messrs. Caruso, Scotti, Amato and Papi donating the prizes, according to the program. I heard two or three of the dozen songs, but, as a medico-military friend of mine frequently remarks, "too much is enough." Only the Neapolitan—and he was present in considerable force—can stand a dozen on the half shell straightaway. Maestro A. Salmaggi organized the affair and conducted the orchestra in some preliminary music. He has the hair of a perfect conductor. What interested me was to see him beat "down, left, up," in three time. That's the way we learned it at school in my day, but somehow the fashion has changed, and all the conductors of today beat "down, right, up." Why? I suppose it's a question of the way the orchestra is seated. And who started the change? I shall be obliged if anybody can tell me. It seems to me that the natural beat for a right handed conductor is the old "down, left, up."

What a lovely tune that "Irish Tune from County Derry" is, as Percy Grainger calls it, though more of us know it perhaps as "Oh, Would I Were the Lovely Apple Blossom"; and what infectious jollity lies in the old English Morris tune, "Shepherds Hey"—reflections induced by the examination of Grainger's new band scores of his arrangements of both of them. Grainger, always interested in anything new in music, has some very definite ideas about the still undeveloped possibilities of a concert band and those who heard the Irish tune played under his direction at the Columbia Green concerts last summer, by Goldman's splendid symphonic band, will realize that they are sound ones. I suggest to Grainger the composition of something special for such a band. As far as I can recall, no composer of standing has ever dignified the band with special attention, probably because of its comparative lack of development until recent years.

BYRON HAGEL.

I SEE THAT

The Sibella-Sarlabous musical sketch in costume was a great success on the Fitzu-De Segurola tour in the West.

Isolde Menges will cross the continent four times this season.

Joseph Zoellner, Jr., will return to the Zoellner Quartet late in December, having received an honorable discharge from the army.

Viola Cole, pianist, will give a recital in the Princess Theatre, New York, in January.

Namara accompanied herself in Chicago when she was called upon to sing an encore, which she did seated on two huge books.

The Philharmonic Society will give a Czech-Slovak program on December 6.

Edward E. Hosmer, an artist-pupil of A. Y. Cornell, has been engaged as tenor soloist of the West End Presbyterian Church.

Maude Tucker Doolittle gave an interesting demonstration of the work of her junior pupils in the Perfield system.

Ossip Gabrilowitch has organized a first class orchestra in Detroit.

Anna Case recently made her fourth appearance in three years in Detroit.

Hipolito Lazaro is gaining successful recognition in concert.

Greta Masson says singing has been the biggest thing in her life.

San Francisco has "unmasked."

Merle Alcock's recent appearance with the Boston Symphony Orchestra in Providence elicited much favorable comment.

U. S. Kerr opened the season in Haverhill, Mass., on November 19.

Montreal heard Emilio de Gogorza and the San Carlo Opera Company.

Elias Breeskin is one of the few successful young Russian violinists now before the public who is not an Auer pupil.

Rachmaninoff will be the guest of honor at the first concert of the Russian Symphony Orchestra in New York on December 10.

The National Recording Laboratories, founded by T. Wronski for the purpose of giving singers and students possibility of hearing themselves as others hear them, have also a department where phonographic contracts are secured.

Samuel Gardner's growing popularity has been attained exclusively through merit.

Beecham has offered to build an opera house for Manchester, England, providing the city will give the site.

Camp Lewis, Tacoma, has been presented with another new organ.

The French Society for Musical Art has arranged with the Ministère des Beaux Arts to have Edouard Gendron and Louis Wins, a talented French pianist and violinist, tour the United States shortly in joint recital.

Paulo Gruppe, now a corporal in France, writes that he is enjoying the life immensely.

Raoul Vidas will give his second Carnegie Hall recital on December 8.

Dora Gibson scored a success at the Campanini Sunday concert in Chicago.

Hans Hess will give his Chicago recital in March under F. Wight Neuman.

Maurice Dambois' own compositions were enthusiastically received at his recent Aeolian Hall recital.

Portland, Ore., opened her theatres, concert halls and churches on November 16, after a standstill of five weeks.

The Minneapolis Symphony, under Oberholfer, opened in splendid form on November 22.

Carl Hahn has written "A Japanese Love Song."

Bernard Hamblen, composer of "Women of the Homeland," has furnished both the words and music of a new song "Gypsy Love."

"Max Rosen Astounds With His Violin Genius" is the Columbus (O.) verdict.

Harriet McConnell has taken a great liking to Ella Della's "The Voice of Love."

Harold Bauer will give a benefit recital at Aeolian Hall, December 21 for the Union Settlement Music School.

Reinold Werrenrath has started his season with a rush of engagements.

Early in the new year Huntzinger & Dilworth will bring out a new sacred song, "The Promised Land," by John Prindle Scott.

The Institute of Musical Art has arranged for a series of twelve artist recitals for its students.

The Zoellners will play a Stillman-Kelley quartet.

Leo Ornstein is engaged.

Paul Althouse and John Powell will be the soloists of the second Evening Mail Symphony Concert at Carnegie Hall, December 11.

The President of the Beethoven Club of Memphis expressed her regret, after hearing Augusta Cottlow, that club rules prevented their having the same artist more than once in two years.

Sacha Votichenko says that a visit to Tolstoy's home revealed the most extraordinary contradictions and extremes.

Margaret Romaine in her debut was the liveliest and most charming shrewish Musetta ever seen on the Metropolitan stage.

Herbert Witherspoon is a true example of a practical idealist.

Morton Atkins and Lois Ewell, two well known singers from the Haywood studios, left last week for six months' work with the overseas Y. M. C. A.

Racine and Green Bay, Wis., have co-operated in order to develop a high class concert clientele in those cities.

Heinrich Meyn says "The Cock Shall Crow" is a charming ballad.

Christine Schutz was enthusiastically received at the last Globe concert.

John McCormack's first New York concert will be on Sunday evening, December 15, at the Hippodrome.

Sokoloff's Cleveland Symphony will debut December 11.

J. V.

UNSOLICITED REMARKS ABOUT

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Program Making

The war has played strange tricks with our recital programs. Where once Teuton ideas dominated we now find Russian, Scandinavian, French and even American ones holding sway. New idioms, new colors, rhythms, forms are taking permanent root in our musical consciousness; new combinations of these colors and rhythms and nuances are finding their way to our programs and giving them a fresh and varied aspect, and what we once held as trivial and having only the passing interest of novelty is suddenly revealed to us as being so vital to musical development that no phase can be ignored.

Yet what we are just discovering has always been there. Not that our understanding has been at fault so much as that we have been discouraged in any desire to understand. Being under the yoke of Teuton thought we believed as our masters taught us to believe, that theirs was the only music worth listening to, the only music worthy of serious study. So single tracked did our minds become and so dulled our musical sensibilities that we regarded as more or less charlatans and faddists all who omitted the German group from their recitals. It was the backbone of every program. By it the artist either stood or fell.

It is only since we have thrown off this yoke that we have begun to realize that music is "infinitely various" in its beauty and is as truly music in Mousorgsky and Debussy and MacDowell as in Brahms. This changed attitude has been brought about partly by patriotic reasons, partly by the unity of spirit engendered by the war. Without this latter it could not have lasted. Men's thoughts have drawn close together in sharing a common hope, a common suffering. Shedding their fleshly garments for four years has left them with a great spiritual curiosity; and as the soul of a nation is perhaps most completely expressed by its music, for the first time they are listening to each other. It seems as though the Power which has freed their bodies has also liberated their thoughts.

HENRIETTA STRAUS.

Music on My Shelves

Russia's music is the key to her soul, mirroring with passionate fidelity the inner life of her people, from that of the ignorant, superstitious peasant to the analytical, introspective "intellectual." No other nation has revealed herself so frankly, for her mysticism, her poetry, her barbaric, Byzantine splendors and strange, satiric humor—more bitter than tears—are all to be found in her song, and we cannot understand the one unless we know the other. This is why, perhaps, Russian music is still more or less a superficial experience with the majority of singers, and we seldom find full justice done it on the concert stage. Mr. Kurt Schindler has introduced to us some of the most beautiful and characteristic things in Russian song literature, half of which have never been done more than a few times; and I find on my own shelves many gems that have lain there for years and never been done here at all. Yet singers complain of the dearth of new Russian music when they hardly know the best of Tchaikovsky, Rimsky-Korsakoff, Borodine, Arensky, Gretchaninoff and the many-sided Mousorgsky—the last the most centralized and complete musical personality that Russia has produced. How often do we hear his exquisite "Enfantes"; that marvelous group, "Chants et Danses de la Mort," so wonderful with orchestra; that other group, "Sans Soleil"; songs like "Le Roi Saule" for tenor or baritone; "Chanson de Mephistophiles" for baritone or bass; "La Nuit" and "Berceuse du Paysan," all arranged with orchestral accompaniment; and the lovely "Chanson d'Enfant," "L'Orphelin," "Le Polisson," "Trouble" and "Vision"? Or of that lesser but more lyrical genius, Gretchaninoff, "Il s'est tu, le charmant rossignol," "The Skylark," "The Snowdrop"? Or of the greater and more passionate Rachmaninoff, his "Arion," "The Songs of Gushia," "Wie lang ist's her," "Ich harre dein"? Or of Rimsky-Korsakoff, his wonderful "Hymn to the Sun," the exquisite "In Silent Woods" and "The Rose Has Charmed the Nightingale"? Or of Borodine, "The Flowers of Love" and "The Sea Queen," to mention a few unacknowledged songs of these writers? There are newer writers, of course, like Stravinsky, Rentschinsky and Gliere of whose works we have been deprived by the war; but for the sake of unknown treasure, why ignore the gold at our feet?

HENRIETTA STRAUS.

CONDUCTOR POLACCO PROVES HIMSELF AT ONCE A STAR OF CHICAGO OPERA SEASON

O'Sullivan, New Tenor, Instantaneous Success in Revival of "William Tell"—
Galli-Curci, Stracciari and Lamont Share Honors in "Linda di Chamounix"—
—Muratore Magnificent as Don Jose and Romeo—Yvonne Gall a
Splendid Juliet—Raisa's First Tosca a Striking Figure

"Aida," Monday, November 25

Polacco and Raisa were the stars in "Aida." The popular Russian soprano's delineation of the daughter of the King of Ethiopia is so well known to Chicago, New York and Boston audiences that little need be added to the columns which have been written concerning her transcendent art in a role in which she has won everywhere the admiration of the opera goers. Miss Raisa returned to us from Buenos Ayres looking much slimmer than when she left these shores. She also came back from South America with many new costumes, and she dressed the part of Aida quite differently since last seen in the role. Her costumes are like herself—unique. She won her customary success at the hands of the very large audience. Polacco took his forces through a vertiginous and thrilling reading of the score. Since the days when Campanini starred in Verdi's opera no conductor here had been able to satisfy until this week, when Polacco succeeded in bringing back memories of performances of yesterday and in placing against his record a perfect score. Polacco is a genius. He plays on the heart of his audience as he does on the orchestra, principal and chorus. Under his valiant efforts, mediocre singers are transformed into most satisfactory artists, and this applies also to the choristers. Polacco knows how to make them sing. He modulates their voices at his will and with the help of his orchestra he gave a reading of the score long to be remembered. As said at the beginning of this review, Polacco with Raisa was the bright star of the night, and indeed, since Miss Raisa's performance was already known here, the real attraction was Polacco's wielding of the stick. He satisfied every one and that unanimous verdict is the greatest praise that can be paid any artist. After the triumphal march Polacco was accorded a rousing reception, which, by the way, was started from the managerial box, where Campanini and Signora Campanini were seen applauding vigorously the hero of the night.

The Monday night subscribers were somewhat disappointed before the beginning of the opera, as in the program a little leaflet was inserted, on which was written: "Due to the illness of Signor Alessandro Dolci the part of Rhadames will be sung by Forrest Lamont." The indisposition of the new Italian tenor, who made such a favorable impression during the previous week, was regrettable only in that it would afford no doubt the newcomer another opportunity to disclose his art, but the substitute was in every respect highly satisfactory. Mr. Lamont is one of the most reliable singers in the roster of the Chicago Opera Association. He sang last week Nicias in "Thais," on Saturday night Folco in "Isabeau," and then he appeared as Rhadames on Monday night. The young American tenor never disappoints. He always gives of his best and happy is the manager who has him under contract. Last year, as it will be remembered, when Crimi's indisposition kept him from appearing in New York and Boston with this organization, it was Lamont that Campanini sent in to fill the breach, and Lamont appeared night after night while in New York and Boston, in various roles, always giving entire satisfaction. On Monday night his Rhadames was clean cut, power-

ful and winning. The salvos of plaudits which crowned his rendition of the "Celeste Aida" were a just tribute to a well deserving and meritorious artist.

Virgilio Lazzari deepened the splendid opinion made on previous acquaintance, singing with telling effect the role of the High Priest, in which his meaty bass voice was heard to great advantage. Lazzari is a happy acquisition and reinforced the already strong basso department. Rimini, as ever, was the Amonasro, in which he equaled the high standard of perfection to which he has accustomed us, thus sharing in the credit of the evening. Vittorio Arimondi gave majesty to the part of the king, which he imbued with his sonorous voice, and Emma Noe proved the best Priestess heard here since the days of Mabel Riegelman. A special word of praise is not amiss for the new premiere danseuse, Sylvia Tell, who debuted unauuspiciously last week in "Traviata." Miss Tell cannot be classified as a ballerine. She is simply a classical dancer. A premiere danseuse in a company of the standard of the Chicago organization is supposed to know all the secrets of the difficult terpsichorean art, and, judging Miss Tell from what she has offered us so far, she is quite deficient in her equipment, however successful was her second appearance here. Miss Tell danced little in "Aida." She walked around gracefully and took some sensational poses. She revealed much flexibility of body, and her arrangement of the so called snake dance was an innovation of uncommon interest. Miss Tell is an American girl, very young, who no doubt, with further study, will rise to the first rank in her profession.

"Carmen," Tuesday, November 26

A tiresome, haphazard performance of "Carmen" was offered with Marguerite Sylva in the title role, Lucien Muratore in his well known delineation of Don Jose, George Baklanoff as Escamillo, and Louis Hasselmans conducting. "Carmen," one of the most thrilling operas in the repertoire, is so popular that many know the score from first to last. Thus, when a performance leaves much to be desired as the one on the carpet, many feel that an evening has been wasted. The principals, with the exception of Marguerite Sylva, were the same that were heard last year, when so much praise was bestowed upon each one of them, so it would seem that the new Carmen was responsible in a large measure for the deficiency so well manifested all through this performance, yet in justice to Miss Sylva it must be said that her partners were not keyed up as heretofore and they as well as she were not at their best. Miss Sylva has not been heard in several years here. She has improved greatly histrionically and has deteriorated vocally. Both the seguidilla and the habanera were poorly sung. Miss Sylva dressed the part well and made her Carmen a person of great beauty, resentful, passionate, coquettish, alluring—a fatalist, even though superstitious. She has studied the role well, and the close scrutiny has resulted in a performance well worth seeing.

Lucien Muratore made his first bow this season in opera here in a role which he has made practically his own. He sang gloriously and won a great ovation, not only after the "Flower Song" but also at the conclusion of the third act, when he was called innumerable times alone before the curtain. The men in the orchestra pit whooped enthusiastically

their approval, and in this they only followed the verdict of the audience. Baklanoff has since last year made great strides in his vocal equipment, and he sang the role of Escamillo with telling effect. His singing of "The Toreador" song was rewarded by rapturous plaudits which stopped the performance completely for several minutes. The famous Russian baritone is also an actor of first order, even though for some unknown reason he always looks sad. Escamillo has no reason to feel miserable, as he seems to gain without much effort whatever he has set his heart to conquer, so a joyful note would be more appropriate. Nevertheless, if his Escamillo was dejected it was not despised. Every one loved it and he was one of the bright spots in the dull performance. Myrna Sharlow, probably indisposed, was a lame Micaela. Zuniga was entrusted to that sterling basso, Huberdeau, who finds in the part possibilities to disclose his rich organ to great advantage. Alma Peterson and Irene Pavloska were excellent in their respective parts of Mercedes and Frasquita. Constantin Nicolay and Francisco Daddi repeated their inimitable characterization of the smugglers. The new conductor, Hasselmans, took his men through a whirlwind reading of the score and tried his best, but this was not sufficient to retrieve the many shortcomings of this performance.

"William Tell," Wednesday, November 27

The days of giants have not disappeared and never will as long as singers such as John O'Sullivan are discovered. This introduction of the new Irish-French tenor, to those who were not present at his debut at the Auditorium, will be sufficient to explain that here is a tenor who can hold his own with the giants of yesterday. General Director Campanini sent in his new recruit as Arnold in Rossini's "William Tell." Since its premiere in 1829 many tenors have with fear and expectation essayed the terrific role of Arnold. Many tenors have won their fame solely in this opera and their names have lived through the vicissitudes

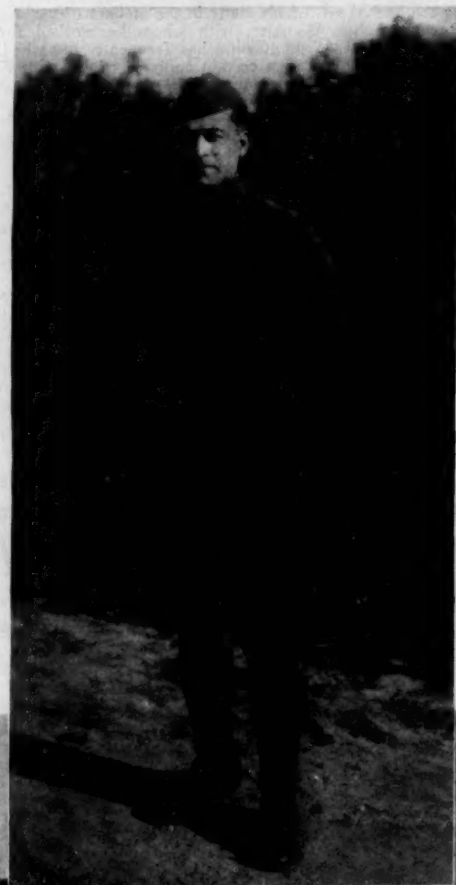


Photo by Holladay, Va.

FORTY-EIGHTH COAST ARTILLERY BAND ORGANIZED IN ONE WEEK.

Accompanying is a photograph of the Forty-eighth Coast Artillery Band, of which Carmine Fabrizio is the bandmaster. Mr. Fabrizio arrived in Camp Eustis, Virginia, on September 26, and after ten days set sail for France. Before leaving this country he played the violin on two evenings at the Y. M. C. A. hut at Camp Stewart. At the conclusion of one of these concerts a private said to him: "Gee, it's cheating America to send you abroad; I never heard such music before." The band of which Mr. Fabrizio is leader was organized in one week. Before entering the army the bandmaster was a violinist in Boston. About three years ago he played at a diplomatic dinner given at the White House, at which time Mrs. Wilson presented him with a medal. The insert is a photograph of Mr. Fabrizio.

of life as robust tenors, able to sing the role of Arnold. Today composers no longer demand from a dramatic tenor the range that Rossini required, and for that reason, if for no other, robust tenors have almost disappeared. Once in a while one pops up, as is shown by the apparition of O'Sullivan. Here is a tenor who juggles his high Cs with ease, who sings top notes with the same nonchalance as when delivering lower tones, who finishes fresher than he begins, in spite of the magnitude of Arnold, and all without apparent effort. Mr. O'Sullivan gives the impression of the most youthful tenor on the operatic stage and, though an excusable nervousness was apparent, through his singing often off pitch, he showed unquestionable merit. His success was emphatic and he will prove a stanch member of the company. Yvonne Gall made her second bow here as Mathilda. It is not too much to say without reservation that Miss Gall is the very best French lyric soprano brought here by Campanini. Her Mathilda was a lovable creature, most pleasant to look upon and rapturous to the ear. Her voice had full opportunity to reveal itself as an organ of much body, full and generous, wide in compass and of great flexibility. Her phrasing was that of a musician, and her Mathilda an object of sincere study and understanding. Auguste Bouilliez deepened the favorable impression made in other roles. As William Tell he showed himself a baritone of the first order, endowed with a remarkable vocal equipment. He sang with great dignity, accuracy and followed minutely the traditions both in his acting and singing. His Tell won the admiration and favor of the audience. Margery Maxwell was most efficient as Jemmy, and looked good in the guise of a boy, and her fresh young voice rang true in whatever was allotted to her. Marcel Journet made a strong impression as Walter Furst. The same is true of Constantin Nicolay, whose Melchthal was capital. Gustave Huberdeau made a hearty, well-voiced Gessler, whose presence in the drama was keenly felt. The reliable Berat was an excellent Hedwig, Warrent Proctor a pleasant fisherman, and Desire Defrere an exceptionally good Leuthold. Marcel Charlier made his first appearance this season at the conductor's desk, and upon his entrance in the orchestra pit he was accorded a rousing reception by his numerous admirers. The gifted Belgian conductor, in splendid form, brought out all the nuances of the score and he proved himself well versed in Rossini's patriotic opera. He and his men gave complete support to the principals, chorus and ballet, and rendered the orchestral numbers with uncton. Altogether a very happy revival of the opera.

"Linda di Chamounix," Thursday, November 28

"Linda di Chamounix," which according to a musical encyclopedia, was first performed May 19, 1842, at the Kärntnerthor Theatre in Vienna, is still young, sparkling and bright, and its revival will count among the best offerings of this season. A star cast was brought together by Campanini, including Galli-Curci in the title role, Carolina Lazzari as Pierotto, Riccardo Stracciari as Antonio, Marie Claessens as Madalena, Vittorio Trevisan as the Marquis, Forrest Lamont as Carlo, and Virgilio Lazzari as the High Parish Priest. Sturani was at the conductor's desk. Mme. Galli-Curci added another triumph to her already long list and found in Linda one of the best vehicles to give extraordinary opportunity to her vocal equipment and accomplishment. She sang admirably and delighted the vast audience who rewarded her on many occasions by outbursts of applause that literally shook the theatre. She acted the part exquisitely and, due especially to her efforts, "Linda di Chamounix" will no doubt see many performances this season. Stracciari sang his role gloriously and shared in a great measure in the success of the night. Vittorio Trevisan, one of the greatest living buffo baritones, was inimitable in his role. He completely won his audience by his catchy laughter, hilarious appearance and his comedy was in every respect laudatory. Signor Trevisan never exaggerates. He is funny but not vulgar, and his Marquis had dignity and poise, and he presented cleverly the old roud of the eighteenth century. He made one of the distinctive hits of the evening, and vocally he was as efficient as histrionically. Carolina Lazzari, in the attire of a boy, was completely at home. She sang with her customary artistry and her mellow, large and agreeable voice gave unalloyed pleasure to the ear. She is a singer who really loves her profession and who never tries cheap tricks to win the favor of the public. She gets her just reward not only through the sheer beauty of her organ, but by her sincere art, which is transcendent. Lamont sang the role of Carlo, which was reserved for the debut of William Rogerson, the pupil of Mme. Vittorio Arimondi, but the newcomer's debut had to be postponed on account of his suffering a severe cold and the ever-ready Forrest Lamont was found able to go on with the difficult role. He came out of the ordeal with flying colors and well deserved his distinctive success. Mr. Lamont is a rare treasure to the management of the Chicago Opera Association. Virgilio Lazzari's uncommonly good basso voice made a striking success as the Priest. The new basso is already one of the most popular members of the company. Since the beginning of this season, Signor Lazzari has been heard in several roles, and in each he gave entire satisfaction. Giuseppe Sturani was a pillar of strength and under his forceful baton the old score bubbled with rejuvenescence and he and his men gave full support to the singers. Sturani was keyed up to the highest pitch of accuracy and he, too, made the revival well worth while.

"Tosca," Friday, November 29

Rosa Raisa essayed on this occasion for the first time Sardou's and Puccini's heroine. Miss Raisa, like the conscientious artist that she is, never feels completely satisfied with her efforts. She is a most severe critic, and thus when she undertakes a new part it is only because she knows that the part is well suited to her. Miss Raisa was again right, as her Tosca lived up to expectations. In the first act, all in green, she was regal to the eye, while in the second act she dazzled in her gorgeous evening gown and sparkling diamond diadem and was a vision of grace and beauty. She had no doubt made a close study, as her Tosca was certainly original in many ways. It was seductive, alluring, jealous and courageous. Raisa's Tosca was never afraid of any Scarpia. She fought the aristocratic chief of police before pleading with him. She

grabbed him by his coat lapels and shook him as though he were a vulgar malefactor, and only when she found out that her valiant attitude irritated her antagonist did she employ other tactics. Scarpia to her was only a chief of police, a man who would accept graft, but when she found out the villainous design of the brutal inquisitor, she flaunted her rage and, though near complete collapse, her brain worked fast and her mind was made up as to what the ending would be—his death. She knew not how. Would she strangle him? Would she beat him? But murdered he should be, and when her glance fell on the shining knife she knew that her salvation had come. In the third act she appeared radiant, jubilant, unafraid, expectant, and once more she vibrated with love and passion. Her singing of the role can easily be compared to the very best, and her delineation equaled that of the most famous actresses who have appeared in the drama. Miss Raisa had able coeducators and a better ensemble could hardly be found than the one cast for this occasion. George Baklanoff reappeared as Scarpia, in which role last year he won the admiration of his public. He again justified that admiration by the comprehensive delineation of the difficult part, difficult in that respect that one associates with it a baritone who played the role, probably more often than any other baritone in this country. Mr. Baklanoff's Scarpia will be perfection the day he pays a little attention to his Italian diction, which, like his French, is too Slavic. Alessandro Dolci sang gloriously and added new laurels to his recent list of triumphs as the unhappy Cavaradossi. The audience once more showed its delight for his singing, especially after the aria of the last act, "E lucevan la Stelle," and in the duet of the same act with Raisa. Constantin Nicolay, who has made the role of Angelotti one of his own, had again his customary success; likewise Vittorio

Trevisan in his inimitable delineation of the Sacristan. The balance of the cast was adequate and the orchestra was under the direction of Signor Polacco.

"Romeo and Juliet," November 30 (Matinee)

Gounod's romantic opera was heard with a cast practically the same as that of last season, with the exception of Yvonne Gall, who replaced Galli-Curci as Juliet, and August Bouilliez, the new Belgian baritone, who replaced this year his compatriot, Dufranne, singing for the first time here the role of Capulet. Lucien Muratore, the idol of the Chicago public, was never heard to so great advantage as on this occasion. This probably due to the fact that perchance the Juliet was a French woman. At his best Muratore is the ideal Romeo, and on this Saturday afternoon he climbed the summit of Parnassus. His golden voice, well nursed by this master singer through the summer months, was as clear as crystal, velvety, and of golden texture. He sang ravishingly with that style and sureness that have made him without exception the premier artist of the company. His success was phenomenal, and at the conclusion of the third act, without undue hysteria, the public acclaimed him, recalling him alone innumerable times before the curtain to receive the tribute his vocal art and incomparable mastery of the stage deserves. Muratore is Muratore, and no more need be said, only that again this season he will be one of the potent factors in the welfare of the season.

The new Juliet, Yvonne Gall, is a typical French singer—that is to say, she sings with the style and finish characteristic of all the great artists who have sung more than a few performances at the Paris Opera. She knows the tradition and she sang always true to pitch, exquisitely.

(Continued on page 40.)



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Russian Symphony Orchestra

Triumphs at Duluth

"RUSSIAN TONE PICTURES ARE SHEER BEAUTY"

—The Duluth News-Tribune

Great Orchestra in Concert Gives Duluthians Musical Treat, November 27, 1918

By ARTHUR L. WILHELM

Slavic sound pictures, colorful, barbaric with glowing imaginative force and tonal impulse; dissonances that surpassed Wagner's more orderly efforts in their creative imagery gave Duluth music lovers a glimpse of unfamiliar scores last night when the great Russian Symphony Orchestra appeared in concert at the First Methodist church, under the management of Mrs. George S. Richards.

Spontaneous and joyful in expression; built up beat by beat, measure by measure, it expressed fully the Slavic mind; gave a wonderful conception of beauty and of tone and expression, and at the same time carried with it that racial imprint the like of which is not elsewhere in the world.

The orchestra was a marvel. Modest Altschuler directed it as a single thing that with sensitive nerves responded to his every thought.

Wassily Besekirsky, violinist, gave a wonderful rendition of "Havaneise" (Saint-Saëns). He responded to two encores "Serenade" (Arensky). Smooth and wonderful in tone, given by a fresh manliness, his solos were one of the big events of the night. His reception was a spontaneous thing of appreciation that was a delight to the musician.

The Steiff piano is the official piano of the Russian Symphony Orchestra



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John Hand Scores at Au Revoir Reception

John Hand, the young American tenor who this season made his New York operatic debut with the Society of American Singers, and Fely Clément, mezzo-soprano, gave an excellent performance of the fourth act of "Carmen" at the recent au revoir reception tendered Mme. Clément previous to her proposed tour with the La Scala Grand Opera Company, which organization, however, was compelled to abandon the project because of the influenza epidemic. The event was arranged by co-artists of Mme.

MARIE MORRISEY

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FELY CLEMENT AS CARMEN.

Clément at the Oscar Saenger studios in New York and many prominent persons were at the gathering. John Hand, as Don José, was heartily applauded for his excellent singing and interpretation of the role. The quartet from "Rigoletto" was sung by Margaret Taylor, Fely Clément, Eivin Bjornstadt and Richards Hale, and Ruth Bender (twelve years of age) sang two Mana-Zucca songs very charmingly. The remainder of the program was rendered by Melvena Passmore and Myrtle Haughey, sopranos; John Steele, tenor, and Richards Hale, baritone. Among the guests who attended the reception were Tamaki Miura, Mana-Zucca, Sidonie Espero, Senator Lewis of New York, Louis Posner and Mr. and Mrs. Bernard Sinheimer.

First Concert of the S. A. M. O.

The first concert of the Society of American Music Optimists for this season will take place on Sunday afternoon, December 15, at 3 o'clock, at Chalif's, 163 West Fifty-seventh street, New York.

Concerning the Marquis in

"Romances en Costumes"

Le Marquis speaks for himself:

"I believe in the quest of the butterfly. Flitting from sweet to sweet, I gather grains of joy from each experience—but lightly. Life is so short! why let its offerings burden you? My only ambition is to amuse, extract a smile, not even laughter—it is so bourgeois!

"I dislike intensely the word 'useful' and all that it implies; though I am not above lending a hand to a fair one in distress. I stand for conceit, luxury and superficiality. I am ornamental, witty, fascinating, cynical, subtle and—

"Not only a singer, she is a musician and an artist"

Mme. NIESSEN-STONE Mezzo-Contralto

Press unanimous regarding New York recital, Aeolian Hall, Nov. 16

To make up a good programme of songs with the German Lied under the ban is well-nigh impossible. But Matja Niessen-Stone solved the problem successfully. Many of her numbers were of American origin.

The high-water mark of the evening was reached in a group of Russian songs, which Mme. Stone sang to the original words, in her native tongue.

In these songs, also as in others on the programme, Mme. Stone, through her interpretative art, carried home the message so convincingly that the composer seemed to be speaking directly to the listener. What higher praise could be given?

She brought to her interpretation tenderness and sentiment, humor and gayety, tragic intensity, temperament and passion. She gave dignity even to the trivial, though of that, happily, there was little. And she made her own powers always subservient to poetry and music.

Mme. Stone is not only a singer, she is a musician and an artist.—*New York American*.

Large pots of growing plants, a huge wreath and many bouquets were the tribute placed at the feet of Mme. Niessen-Stone after she had sung a remarkable group of Russian songs. They were well deserved, for the recitalist is a highly dramatic singer and extracted the full value out of the songs, all of which she sang in Russian. Even without the adequate translations much of the real meaning could be derived from the intensely expressive music and Mme. Niessen-Stone's dramatic delivery.—*New York Herald*.

Management: ANNIE FRIEDBERG, 1425 Broadway, - - - New York

To be able to sing a group of Russian songs in Russian and make your audience realize the beauty of that language is a separate and distinct art. Mme. Niessen-Stone in her recital did this so well that she had to give two encores in Russian. She is an experienced artist with a rare facility of interpretation.—*Evening Mail*.

Matja Niessen-Stone's programme was delightfully wholesome and indicated no little research. Her singing is artistic and her enunciation is clear.—*New York Evening World*.

A fine and sympathetic audience was attracted by Matja Niessen-Stone, formerly of the Metropolitan Opera Company. The programme, of extraordinary length and diversity, was splendidly sung and earnestly applauded. Fine sense of selection and perfect understanding of her audience were shown in a list of lyric treasures.—*New York Morning Telegraph*.

The song recital of Mme. Niessen-Stone proved to be a real treat. She is an excellent artist with a peculiar fresh voice which one can call a mezzo-contralto, comprising, however, all the charms of a mezzo-soprano as well as those of a contralto. Being in excellent voice, the singer brought to her interpretative art all the delicate charms of the concert artist together with the more dramatic breadth of the opera singer. This gives to her performance an effective contrast, without disturbing the general harmony, as a fine instinct prevents the artist from ever giving too much.—*New York Staats-Zeitung*.



ROGER DE BRUYN,

Exponent of Romances en Costumes.

very, very beautiful! But there is nothing virile about me, heaven forbid—I leave that to the 'other classes.' I won't say that I never have my moments of expression, but on the whole, it's such a bother to indulge in the deeper emotions—so upsetting to one's appearance.

"Yes, you may tire quickly of me, my code, even of my gorgeousness; but I wouldn't stay long, anyway—there are so many eager ones impatiently awaiting just a glimpse of me. Besides, remember, I, too, am easily bored! Au revoir."

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SERGEI KLIBANSKY'S OPTIMISTIC OUTLOOK

It is safe to say that with the possible exception of those few optimistic souls who never lose faith in the Micawberian motto—that something or other is bound "to turn up" to save a doubtful situation—very few music teachers could have been found throughout the length and breadth of New York, two months ago, who viewed the approaching season with anything but the gravest forebodings. Even at a time when the dreaded influenza had not yet reared its ugly head, general conditions created by the war were throwing the darkest shadows athwart the musical horizon. It was with profound misgivings that the teaching fraternity awaited the advent of the present season.

The unexpected has happened, and despite the unprecedented concatenation of untoward events, the most remarkable reports are coming in from the New York studios. Instead of allowing themselves to be intimidated by conditions, there seems to be an astounding number who either flout them or overcome them in their pursuit of the divine art.

This was the impression gained by a visit to the studio of Sergei Klibansky, a teacher who has been singularly successful in establishing and maintaining a reputation as one of the country's foremost singing masters. At no time during the eight years of his pedagogical activity in America has his season commenced so early or so auspiciously. By nature Mr. Klibansky belongs in the category of incurable optimists cited above, but even he confesses that he was not prepared for the unexpected development in what promised to be a problematical season.

When questioned as to the general musical outlook from the standpoint of a teacher, he said:

"One of the many side issues emerging from the graver and more portentous problems created by the world war has been that of the essentiality or non-essentiality of music as a feature of national life during this period of political unrest and economic upheaval. The pros and cons of this question have been hotly waged, and it was with a feeling of grateful relief that the musical profession in general welcomed the President's dictum that music, indubitably, was to be classed with the essential industries.

"As far as any concrete appraisal of the situation is concerned, I can only speak from my own personal experience. My class roster furnishes a direct and conclusive answer to the interrogatory attitude of the country before the opening of the season. It has always been my good fortune to have too much rather than too little work to do, but I should not have been surprised had there been a falling off due to uncontrollable conditions. Instead of that, my class displays unusual numerical strength this season, as well as marked qualitative distinction in vocal material. I can recall no previous year when so high an average of talent has been struck. Such conditions furnish a tremendous inspiration to a teacher, however conscientious he may be in doing his very best with pupils of mediocre gifts. And yet there is an inspiring sense of work well done when less gifted students begin to give unmistakable signs of having grasped the ideas and principles a teacher is trying to impart; when they begin to display an eagerness to understand the 'wherefore of the why.' The teacher realizes that these pupils, to whom Nature has been less generous in her gifts, are being forced back upon the unrelenting logic of cause and effect. It often happens that the teacher has more real satisfaction from such pupils than from those who follow the line of least resistance, and rely entirely upon their natural and intuitive gifts of voice and personality."

Doesn't Believe in Mystery

Mr. Klibansky has no patience with singing teachers who would throw a halo of mystery about their work. On this subject he says:

"There is no mystery about singing; it is, or should be, the most natural thing in the world, and when I hear of a teacher swelling his chest and emitting all sorts of physiological bombast, I feel very much tempted to say as Richelieu: 'I suspect this man; he talks too much.' I have said many times, and I repeat it here with emphasis, that singing should be as free and natural as breathing, and therefore the less said about 'method' the better."

At this point the thoughts of the interviewer flew away to Keats and the test he would apply to poetry: "If poetry come not as easily as the leaves on the trees, then it would better not come at all," or words to that effect.

Spinning out this theme further, Mr. Klibansky said: "For fear I shall be hurled into limbo (or whatever may be the name of the place reserved for refractory thinkers), I will hasten to say that when we speak of method in any line of work, we only mean the systematic way of securing results which we believe to be the correct ones. In other words, a method to be successful must be so plastic, and capable of such infinite gradation of adaptability to the individual case, that to all intents and purposes it ceases to be a cut and dried formula.

"In this connection, I am reminded of an amusing incident that occurred in the studio of one of the world's greatest singing teachers. A new aspirant for vocal fame was admitted, one who had made the journey across the sea to have her voice diagnosed and treated by this famous man. As the conversation progressed, a worried look came over her face, and her thoughts finally found concrete expression in the direct and unabashed question: 'But what method do you teach? You have said nothing about method.' 'Method!' shouted the irascible old maestro. 'Are you looking for a mechanic or a master?' Then the young woman found herself on the other side of the door and free to continue her quest for a teacher whose method was capable of being defined by the rule of three.

"Of course, I should not wish to be understood as denying the importance of a thorough knowledge of the so called 'mechanics' of voice production, but only as meaning to say that it is a fatal mistake to stress this point until correct habits have been formed, and self-

consciousness (that bugbear of every studio) has to a certain extent been eliminated.

Operatic Aspirations

"Another point upon which I should like to register an energetic protest is an idea firmly rooted in the minds of so many young women, in particular, who study singing. It is the *idée fixe* that their ultimate goal is the stage of the Metropolitan or Chicago Opera. The teacher is usually given to understand this in the initial interview, thus placing the onus of responsibility for the non-fulfillment of this ambition upon his innocent shoulders. Just here the scriptural admonition that 'many are called, but few are chosen,' seems to be particularly apt, and as a matter of fact the crying need of the United States today is not for operatic stars and concert singers, but for thoroughly equipped teachers who can carry the light of the gospel into the dark places. If conditions were otherwise, the booking agencies of our operatic institutions and concert bureaus would not be the grave of so many budding hopes and aspirations.

"Why could not the leading colleges and institutions of learning throughout the country effect a betterment along this line by placing a premium upon really expert teaching? Why could they not adopt the plan of the 'Sabbatical year' in the music as well as in the scientific and language departments, by which the hard worked teachers would be enabled to make a pilgrimage to the fountain heads of knowledge in the larger musical centers? To be sure, the summer school system has done much to bring about a more intimate connection between teachers in the outlying districts and the inspirational sources of the



SERGEI KLIBANSKY,
New York vocal teacher.

larger cities, but the one objection to be urged here is that after a winter of strenuous work the teacher is in no condition to plunge into an equally strenuous summer of self-improvement. Added to climatic and other adverse conditions, it is plain to be seen that maximum results can only be obtained by perfect freedom from responsibility, and an opportunity to absorb and assimilate, rather than to be obliged to gulp down sporadic doses of teaching such as are afforded by a brief period of summer study. These are thoughts that must occur to every thoughtful teacher, interested not only in the immediate outcome of his own individual efforts, but also in the musical growth and development of the country at large."

From the foregoing it will be seen that Mr. Klibansky is not at all times the "laughing philosopher," as he has often been called, but that when the occasion demands he can also philosophize seriously.

Philharmonic to Give Czecho-Slovak Program

At the concert of the Philharmonic Society, Friday afternoon, December 6, in Carnegie Hall, Mary Jordan, the contralto, will make her appearance with the orchestra as the soloist. Her offerings will consist of two songs for contralto and orchestra (new) by Bloch, and an aria from "Azara," by Pains. The orchestra will play David Stanley Smith's symphony in D major for the first time in New York, under the baton of the composer. The other orchestral numbers are "Caucasian Sketches" by Ippolitoff-Ivanoff and Dukas' "The Sorcerer's Apprentice."

The Saturday evening series of Philharmonic concerts will be inaugurated on December 7 by a festival concert in celebration of the Czecho-Slovak Republic. Conductor Stransky, himself a native of Bohemia, offers a program entirely from the works of his countrymen. The symphony of the evening will be Dvorák's "New World," followed by a suite by Smetana, consisting of "Vyschrad," "From Bohemia's Woods and Fields" and "Vltava." The other numbers are Fabich's idyll for orchestra, "At Evening," and two Slavic dances by Dvorák.

Harriet McConnell Sings "The Voice of Love"

Ella Della is in receipt of a letter from Harriet McConnell, the well known mezzo contralto, who has taken a great liking to the Della song, "The Voice of Love," and has written to the composer as follows:

"May I express to you my appreciation of your charming song? It is very melodic and enjoyable to sing, and I will be only too glad to include it on my programs. I have been doing camp work for the past six months, and I am sure that the boys will enjoy greatly to hear 'The Voice of Love.' I trust that the song will be a great success for you."



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HAROLD BAUER.

GOTHAM GOSSIP

Bromberg at Columbia University—Advantages at American Institute—Lesley Martin on Tone—Newhaus on Women in Politics—Busy Falk—Capouilliez Engagements—City Chapter, Music Teachers—Sciapiro, Soldier and Violinist

Kriens Cantata at Grace M. E. Church—Keator Gives "Song of Thanksgiving"—Land Sings Much—Sorrentino Eulogized—H. P. Hopkins Affairs—Mrs. Marvin in New York—New Tollefsen Studios—Wells in New Jersey

Edward Bromberg's recital at Columbia University, November 25, consisted of a program of Slav, Russian and Ukrainian music, interesting and instructive. He opened the program by giving a description of the characteristics of Russian music, showing how centuries of oppression has produced that predominant melancholy strain and describing each song individually. Most of the numbers were very descriptive. The folksongs seemed to please the audience most. The "Volga Boatmen's

Song" and "Revolutionary Folksong" are two of the most popular folksongs. "O Thou Joyous Winter" appealed to all, as it was very spirited and reminded one of Grieg. Mrs. Bromberg was at the piano.

Advantages at American Institute

The advantages of music study at the American Institute of Applied Art, Kate S. Chittenden, dean, are clearly pointed out in a six page folder. Location, departments, free classes, diplomas, certificates, scholarships, recitals, concerts, boarding places, fees and a complete list of the faculty make up this interesting booklet.

Newhaus on "Women in Politics"

Mme. Newhaus, so well known in musical, social and club circles, has some decided opinions on woman's place in politics. She recently said:

"Women are really better organizers than the men. In glancing over the books of the average women's club it is easy to see that our records, minutes and parliamentary rulings are all conducted with more accuracy.

"In devastated France," she said, "the women are scrubbing floors, which shows that they can rise to any occasion demanded of them. The same will be true in politics.

"Women have made more progress in the last fifty years than in the two thousand before. Who knows what the next fifty years will bring?

"As for the future of the two great parties since the women have entered the field—after the war, when the smoke has cleared away and the cards of both parties are laid on the table—then we will know what the great convulsion of the world has wrought."

Lesley Martin on Tone

"What is known as the control of the breath comes with the delivery of the tone. Beginning at the beginning is the point of contact between sound and silence, the start of the tone. The singing sense gives the power to start

the tone and controls the breath equally with the purity of the pitch. To teach the vocal cords their business of eating up the breath without the aid of the throat is the infinitely delicate art of the singer. From an organism above the voice box comes the guidance of pitch, tone and breath. Only a fine study of the start of the tone will bring the true singing organism into being. "Attack" singers are train starters, full blooded yellers, heard in the studios of the maestros. Starting the tone on its own pitch requires fine faculties, finely trained." These are some of Lesley Martin's principles and beliefs in his teaching of the voice. With a long experience of successful teaching to back him, what Mr. Martin says has authority. Add to his vocal knowledge, his splendid pianism and it is evident his pupils have decided advantages.

Busy Falk

William J. Falk, teacher of singing, interpretation and artistic finish, is busy with many excellent voices. His duties as one of the faculty at the Aborn Opera School, as organist of Temple Beth-El and his private lessons keep him fully occupied. He has won the universal respect of all his pupils.

Capouilliez Engagements

F. Reed Capouilliez has resigned his position as solo bass at the Central Baptist Church, Manhattan, to accept a similar but more responsible position at the Second Baptist Church of Germantown, a suburb of Philadelphia. November 3 he sang four solos at the services, including "When the Boys Come Home," by Speaks. Some of his New York pupils not named in a recent list published in the MUSICAL COURIER are Charles Nugent, boy solo soprano at the St. Thomas Church; Anna Farmer and Edward Ingles, alto and bass, who sang at a concert in Hotel Newton.

City Chapter, Music Teachers

The regular meeting of the New York City Chapter, New York State Music Teachers' Association, took place in the art room, Steinway Hall, December 3. Luigi Parisotti gave a talk on "Universality of Speech Rule in Singing," illustrated by songs in Italian, French and English. Gladys Booth Mayo was at the piano and an audience of fair numbers heard Mr. Parisotti. The list of officers included Warren R. Hedden, Mus. Bac., F. A. G. O., president; Emma Hodgkinson, vice-president; Julia Wodicka, secretary-treasurer.

Sciapiro, Soldier and Violinist

Michio Sciapiro, a member of the band at Camp Hancock, Va., hardly needs introduction to MUSICAL COURIER readers. Long ago he won a splendid reputation as a violinist, and on joining the army he was assigned to special musical work. In the course of a few weeks he played for over 10,000 soldiers in Fort Slocum, with sensational success, as a letter from John K. Sterrett, in charge of the Y. M. C. A. at Fort Slocum testifies. Mr. Sciapiro writes that the Machine Gun Orchestra and special show goes on tour this week, giving performances in Aiken, Savannah, New Orleans, Atlanta, etc., for four weeks. Mr. Sciapiro will be the violin soloist on this tour. The bandmaster and conductor is A. Kleinecke, for some years conductor for Fritz Scheff.

Kriens' Cantata at Grace M. E. Church

December 22 and 29 Christiaan Kriens will conduct his own cantata, "The Star in the East," at Grace M. E. Church, West 104th street, where he is musical director. He has an excellent chorus choir there, but can use more altos and male voices. Apply at the church any Friday evening, 7.30 o'clock.

Keator Gives "Song of Thanksgiving"

Mrs. Bruce S. Keator, organist and director of the choir at St. Andrew's M. E. Church, West Seventy-sixth street, gave a complete performance of Maunder's cantata, "A Song of Thanksgiving," November 24. Following were the soloists: Helen Thomas, soprano; Evelyn Siedle, contralto; John Barnes Wells, tenor, and George Warren Reardon, baritone. The excellent music given at this church last season with such prominent soloists as Louise Homer, Florence Hinkle, John Barnes Wells and others brought Mrs. Keator into wide prominence.

Land Sings Much

Harold Land, formerly soloist at St. Thomas' P. E. Church and a member of the U. S. Naval Corps, is much in demand. November 24 he was soloist at St. Andrew's P. E. Church, Yonkers. He recently sang at Roseville M. E. Church, Newark, and last Sunday in Philadelphia. When at Pelham, his headquarters, he usually sings three times on Sundays.

Sorrentino Eulogized

"An ovational debut—a star, the like of which flashes a very few times—he is due to win fame—scores big hit in Akron concerts—dominant new figure in the concert world—Sorrentino, the tenor superb," these are some of the sentences culled from many press notices won by Umberto Sorrentino, the well known young Italian-American tenor. Mr. Sorrentino will be heard in New York and vicinity beginning next month.

H. P. Hopkins Affairs

Harry Patterson Hopkins, who is well known as an organist, has many instrumental and choral works in the course of publication. Early performances of certain works by the Russian Symphony Orchestra, the Philadelphia Orchestra and others is scheduled. Walter Damosch and Louis Koemmenich have taken much interest in Mr. Hopkins.

Mrs. Marvin in New York

Louis H. Marvin, the prominent piano instructor of Buffalo, has been the guest of friends in New York and vicinity for a fortnight. She is an experienced and well known personage in Buffalo's musical life. Some of the leading young teachers of that city were her pupils.

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Wells Sings in New Jersey

John Barnes Wells, the popular tenor, sang recently at Montclair, N. J., for a large and most enthusiastic audience. His program was sung entirely in English. One group was of American composers only, in which he sang Roger's latest song, "Pershing's Men," with great fervor and tremendous success, the audience demanding several encores, to which he responded with two of his own songs. Mr. Wells sang at Morristown, N. J., November 3, with equal success. He leaves the middle of this month for a two weeks' tour in Maine. December 6 he sings at Albany, N. Y., and December 11 in Warren, Ohio.

Namara Captures Chicago

On Sunday afternoon, November 24, Chicago music lovers were afforded an unusual treat in the way of an international concert at which eighteen well known artists appeared, among them Ciccolini, Gibson, Lazzari and Namara, of the Chicago Opera Association.

Namara was one of four American artists participating, and all the allied countries were represented. Without doubt, Namara was one of the hits of the concert. After her aria the house rang with applause, and the young singer was obliged to give two encores before she was allowed to withdraw. As one encore Namara accompanied herself, singing "Annie Laurie." Upon taking her seat, she found the stool too low. Looking about in her "own attractive manner," she spied two huge books, and



NAMARA,

Lyric soprano of the Chicago Opera Association.

walked over to where they were, picked them up, placed them on the stool, and sat down. The audience shouted and applauded, and there were calls of "Bravo!" after the encore. In addition to her beautiful lyric soprano voice, which was heard to particular advantage, Namara's charming personality and manner instantly captivated her hearers. At the conclusion of the concert a number of the artists and conductors complimented her upon her success, and Campanini sent back word that he was "very much pleased."

Namara will be heard in regular performances of the Chicago Opera Association later in the season.

New Engagements of Klibansky Pupils

Betsy Lane Shepard sang at a concert in Newark, November 20. Lotta Madden, who made such a favorable impression at her Aeolian Hall recital November 15, sang with great success at a concert in Vassar College, Poughkeepsie, on November 13, in New Rochelle November 11, and was engaged to sing for the Thursday Musical Club, New York, November 21. English Cody sang successfully on November 11 at the Hotel Astor, November 13, at the Rotary Club, Hotel McAlpin, and November 17 at the Central Baptist Church. Margaret Nielsen appeared at the Hartford Musical Club on November 27. Helen Sinning sang at the Armory in Sixty-eighth street. Elsie Diemer's singing at the Academy of Music pleased so much that she has been reengaged. Cora Cook substituted at the Central Baptist Church, and Ruth Percy sang at a musicale given at the home of Mrs. Cordant.

Thuel Burnham's January Tour

Thuel Burnham, pianist, of Des Moines, Ia., having been relieved of the special war work in which he has been engaged, is now making preparations for a tour which he hopes to begin in January under the management of Harry Culbertson. The latter has been in a California camp, but will no doubt be discharged soon, after which he will again take up his managerial duties. Mr. Burnham's November concerts failed to take place owing to the influenza epidemic, but he did valiant service in playing and making speeches from the platform to raise money for the military hospital at Villomoin, Paris.

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Victor G. and Marion Vecki Write New Song, "Sherman Is Right"—Lemare Likes His Own Music

San Francisco, November 23, 1918.
1158 Filbert Street. Phone Franklin 882.

The Paris Symphony Orchestra (Société des Concerts du Conservatoire) will open here on Wednesday, December 4, under the management of Selby Oppenheimer. That date is to be known as "Tricolor Day" and there will be a big celebration which, it is understood, is to be repeated in future years on the same date, a sort of French-American international celebration. William Sproul, president of the Musical Association of San Francisco (the San Francisco Symphony Orchestra), under the auspices of which the Paris Orchestra plays here, has been appointed chairman of the festival committee, which includes also Gordon Blanding, John A. Britton, M. H. Esberg, Charles W. Fay, J. Emmet Hayden and Alfred Hertz, conductor of the San Francisco Symphony Orchestra. The Allied nations will be represented through their consuls. There will be receptions, banquets, auto drives, and other forms of entertainment for all concerned.

San Francisco "Unmasked"

Now that the "flu" is a thing of the past and we of this benighted town have been permitted to remove our masks, musical and theatrical life will assume its normal activity. The movie theatres have been renovated and fumigated and some of them advertise additional musical activities. Alexander Bevani has been re-engaged to lead community singing at the Imperial, where his success has been marked. The California Theatre has a regular symphony orchestra of thirty pieces which plays under the direction of Herman Heller. They furnish good music and the audience likes it.

Chamber Music Society Has Novelities

An interesting program is to be presented by the Chamber Music Society at its opening concert. It includes Goldmark's piano quintet, Bourgaunt-Ducoudray's suite on Welsh themes, and Grieg's quartet. Among the new works to be given this season is a Japanese fantasia by the French composer, Henri Lutz. It is constructed upon Japanese themes and is scored for two flutes, violin, cello and harp. The Chamber Music Society will be augmented by Emilio Puyans, flute, and Kajetan Attil, harp.

Red Cross Benefits by "Mask" Fines

A general spirit of optimism prevails in this city as a result of the natural relief from the worries of war and

the annoyance of influenza. The latter was severe here while it lasted, but the medicos adopted drastic measures and shortened its duration. In spite of the fact that everybody had to wear masks over the mouth and nose there were some public "sings" notably last Sunday at the park, where Bevani coaxed music out of about 30,000 "masqueraders." All of the money received from fines for violations of the masking ordinance was turned over to the Red Cross and amounted to quite a sum. There were 23,500 cases of influenza in this city and 1,857 deaths.

Notes

A new song has just been published, words and music by Victor G. and Marion Vecki. It is entitled "Sherman Is Right." From this title it is easy to guess what the song is about. It is lively and humorous and is being made popular by its noted author, who is in much demand as a leader of community sings.

There was an inspiring official celebration by the Belgium Relief and the Belgium and French residents of San Francisco this afternoon at the City Hall. There were many speeches, orchestra music and vocal solos by Jerome Uhl, who won a genuine ovation for his singing of "When the Boys Come Home" and "La Marseillaise."

Dr. Carlos de Mandil, violinist, has been chosen to take charge of the orchestra at the Tivoli Opera House, noted in the old days for its opera when Frank Healy was the manager, W. H. Leahy the owner, and Tetrassini the bright particular star. The Tivoli is now a picture house and has the distinction of having two pipe organs on which duets are played without any startling effect, however. An orchestra under the leadership of de Mandil, who is a noted artist from Madrid, will be a welcome addition.

Edwin H. Lemare, city organist, resumes his duties after an enforced rest due to the influenza epidemic, on Sunday. His program is as follows: "The Star Spangled Banner," "Hallelujah Chorus," improvisation on war melodies 1918 (Lemare), "Thanksgiving March" (Lemare), minuet (Boccherini), andantino (Lemare), fantasie on Allied national anthems (Lemare), "America." (And it is for this exploitation of himself as a composer that Lemare gets \$7,500 a year!)

Alexander Saslowsky, who lately migrated to these shores from New York, has organized a new orchestra to be known as the Philharmonic Society of California. The object of this undertaking is to furnish music for the masses at reasonable prices. Emilio Meriz will be the concertmaster, A. L. Fournier, chairman of organizing committee, and U. G. Saunders, secretary.

It will be with much regret that the many friends of Giulio Minetti will learn that he has removed to Sacramento, having accepted a position in that city as leader of the orchestra in a picture theatre.

CAMP LEWIS, TACOMA, GETS ANOTHER NEW ORGAN

Mrs. William R. Rust the Donor—Service in Memory of Linnie Love

Tacoma, November 21, 1918.

With the quarantine of Tacoma's cantonment not yet lifted, and the wonted mingling of the throngs of khaki clad figures missing, the city celebrated the raising of its own ban with a summary, phoenix like renewal, in all quarters, of rehearsals, club assemblages, a fanfare of music at the Stadium, Victory Hall and multiple reopenings. The scene at the Stadium on the evening set apart for the ceremonies of civic rejoicing over the war's close added in itself a page to Puget Sound history. Like the Greeks of old to their amphitheatres, Tacomans repair for the consummation of all epochs to their huge open air Stadium, built on the slopes above the Puget Sound shores. There voices are lifted for pure joy in the community sings, and ordinary toned words of speakers, or the most faintly breathed notes of soloists or orchestra can be heard distinctly across the vast spaces. With the Stadium celebration and the opening of theatres, an attraction following drew music lovers to the Rialto for the afternoon and evening organ recitals by Henry Spiller. The Wurlitzer orchestral organ gave new enjoyment and evidence of its intricate effects as Mr. Spiller, concertmaster, and winner of the gold medal at the San Francisco Exposition, rendered his wonderful program, adding a special demonstration at each recital of the versatile concert band, orchestral and symphonic possibilities of the instrument, the largest that has yet been installed in the West.

Mrs. Rust Gives an Organ

Mr. Spiller, who will remain in the city, is engaged also for the opening concert and recitals incident to the dedication of the base hospital organ at Camp Lewis. Mrs. William R. Rust, of Tacoma, has long been a benefactress to the soldiers, and her latest munificent gift is a large pipe organ for the hospital. Hitherto the music has been delightful programs given by volunteer musicians, many from Tacoma, and the instrument used, a small portable piano, moved from ward to ward. The real therapeutic value of music for the patients is often noted and commented upon by physicians in charge, through whose endeavors daily concerts were arranged, aided by Capt. J. F. Foley and Secretary Robert C. French, with their colleagues of the Y. M. C. A. The new instrument, built by the Estey Company, equivalent to a \$10,000 donation from the benefactress, will be installed by the Sherman-Clay Company, of Tacoma.

"With this gift from our fairy godmother," said Mr. French, of the Y. M. C. A., "we will be able to accomplish

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much that would have been impossible otherwise, and the gratitude of the sick and convalescent boys of the base hospital can never be expressed."

Fred Emerson Brooks at Camp Lewis

Fred Emerson Brooks, the well known California poet and reader, is making his third visit to Camp Lewis. Learning that the cantonment was to go into quarantine and that entertainers would be needed, Mr. Brooks voluntarily put himself under quarantine, and during the past month has appeared on the daily programs given in the open and at the hospital. Favorite selections with the men are his own poems, "Pickett's Charge at Gettysburg" and "Sherman's March to the Sea." Inspired by the majestic appearance of Mt. Tacoma as it rises above the Camp Lewis prairies, the poet is now writing a dedication to "The Sentinel of the Sound Country."

Keeping the Boys Happy

Max Fischer and a number of musicians from the Liberty Theatre orchestra furnished orchestral concerts in the open. Among camp soloists aiding were Lloyd Sawyer, of Company B, for two years a tenor on the Pantages Circuit, and F. G. Wilson, pianist of the Seventy-fifth Company. Vocal duets were given by Frank Huling, of the Eighth, and Chaplain McCallum, of the development battalion.

Entertainments given in the Red Cross quarters were under the direction of Robert E. Millard, of the hospital "Y" staff. An instrumental quartet was composed of Robert E. Millard, flute; G. A. Ellstrom, cello; Karl Wright, piano; S. K. Wineland, violin. Mr. Wineland was one of the leading concert violinists of Seattle before enlisting in the army. Mr. Ellstrom was cellist with the San Francisco Symphony Orchestra, and Mr. Millard and Karl Wright musicians of Portland, Ore.

In Memory of Linnie Love

Silence and prayer were observed in all the Y. M. C. A. buildings at Camp Lewis at 7 o'clock on November 12, in memory of Linnie Love, who died at the base hospital of pneumonia, following influenza.

Miss Love and her partner in entertainment work, Lorna Lea, voluntarily remained in quarantine at the cantonment, continuing their song programs. Miss Lea also became ill, but has recently recovered. Both singers were formerly members of the Metropolitan Opera Quartet, of New York. Before coming to Camp Lewis they had entertained at the Y. M. C. A. buildings at Bremerton, Fort Stevens, Fort Lawton, Fort Worden and Vancouver Barracks. K. M. K.

INFLUENZA STILL HANDICAPS PORTLAND, ORE.

Portland, Ore., November 20, 1918.

Portland's theatres, churches and halls opened their doors on November 16 after having been closed for five weeks in an effort to combat the spread of Spanish influenza.

A Singing Convention

A singing convention was held by the Students' Army Training Corps at Reed College recently. The mass singing demonstration was conducted by William H. Boyer, supervisor of music in the public schools; Louise Huntley, chorister at Reed College; Rees F. Veatch, regional director of singing, and John R. Stites, of Salem, Ore. Among the prominent delegates present at the convention were John J. Landsbury, dean of the school of music of the University of Oregon; William F. Gaskins, dean of the school of music of the Oregon Agricultural College; Edward O. Bangs, dean of the school of music of the University of Idaho; Lieut. Sprague F. Carter and Lieut. George J. Beggs. The college entertained the delegates at dinner at the University Club.

Notes

Under the direction of the MacDowell Club, the Chamber Trio (Susie Fennell Pipes, violinist; Ferdinand Konrad, cellist; J. B. Hutchison, pianist) gave a concert in the Little Theatre on November 19. The program was made up of Brahms' trio in C, op. 87, and Gouvy's trio in G, op. 33.

At the last monthly meeting of the Oregon State Music Teachers' Association for the district of Portland, a recital was given by Ella Connell Jesse, pianist, and Evelyn Hurley Denney, contralto. The program was excellent.

Because of the influenza, which is still epidemic here, the annual convention of the Oregon State Music Teachers' Association scheduled for Thanksgiving week at Eugene, Ore., has been postponed till Christmas week, the place to be decided in the near future. JOHN R. OATMAN.

OAKLAND RESUMES MUSICAL ACTIVITY

Influenza Ban Lifted November 16

Oakland, Cal., November 15, 1918.

Four weeks ago, at midnight, all theatres, concert halls, churches, and other public meeting places were closed by the health authorities owing to the rapidly increasing number of influenza cases. Tomorrow, at noon, the ban is to be lifted although masks are to be worn until all danger of infection has passed. The schools are to remain closed for a few days longer. Oakland has only had about 6,000 registered cases of the disease and about 500 deaths, and the health authorities express themselves as highly pleased with the success that has attended their strenuous efforts to bring the epidemic under control.

Owing to the epidemic the bay cities are a few weeks later than usual in opening the musical season; but everywhere a keen interest in things musical is being evinced; especially is this noticeable since the signing of the armistice. What a night that was, and the day following! Is there any other country that loves noise as do the Americans? Where did those thousands of tin cans come from? A tall, grave-faced man walked about holding a diminutive paper parasol over his head and tinkling a cow bell with his other hand. He seemed quite unconscious that he was in a crowd. Like hundreds of others he was making a business of celebrating by adding to the noise. But now the need of music is being felt and all are scanning the papers eagerly for dates of the postponed attractions and others that were not scheduled.

Arthur Farwell's "The Evergreen Tree" to Be Performed

The War Camp Community Service of Oakland, through its executive chairman, Joseph N. Burroughs, and its official representative, Alexander Stewart, is to sponsor a great civic entertainment for the people on New Year's Eve, the chief feature of the event to be the Christmas pageant and masque, "The Evergreen Tree," by Arthur Farwell and Percy MacKaye, to be directed by the composer. Two choruses—one of male voices only, the other of mixed voices—and a full symphony orchestra, are called for in this work, requiring the use of two stages. The story unfolds itself in pageant form. One hundred carefully selected voices for the mixed chorus will commence rehearsals next Tuesday, and the male chorus will be organized from soldier and sailor singers from nearby cantonments. It has been my pleasant task to round up some of the voices, and as only eight weeks remain in which to prepare the work strenuous and interesting rehearsals are keenly anticipated. The event is to take place in the Municipal Auditorium, which is well adapted for this purpose and will seat over 8,000 persons.

Masks Off at Midnight

The influenza mask order was lifted from Oakland by Mayor Davie at midnight, November 19, and now that the ban on meetings and other gatherings is also rescinded the postponed musical season will soon be in full swing.

New Orchestra for the American Theatre

Leon Rosebrook and his newly installed orchestra of fourteen solo instrumentalists received an ovation at the American Picture Palace on Monday, November 18. Mr. Rosebrook is a young musician of wide experience and rare accomplishments and has established an enviable reputation as a pianist, organist and director. With conspicuous success he has occupied important positions in the

world of music, his experiences as director including several seasons with the Romany Opera Company and with the Bevani Opera Company, a number of seasons as director with Kolb & Dill and "Canary Cottage," and three seasons over the Orpheum and Keith circuits as director and pianist with vaudeville acts. Mr. Rosebrook is unusually clever in improvisation, an art which too few musicians possess and which is essential in the playing of music that follows closely the action of silent drama.

To Celebrate the Signing of the Armistice

Sunday afternoon, November 17, Lakeside Park was the setting for a patriotic celebration by the Sons and Daughters of Washington in aid of the United War Work Campaign and in honor of the signing of the armistice. The band of the Alameda plant of the Bethlehem Shipbuilding Corporation rendered selections, and the community singing was led by John W. McKenzie. Mrs. Beatrice Rohel, well known lyric soprano, and Luigi Poggi, prominent tenor, sang patriotic airs in Italian and English.

Musical at Mills College

Signor Antonio de Grassi, violinist, and William W. Carruth, organist, both members of the faculty of Mills College, gave a musicale on the campus Sunday afternoon, (Continued on page 34.)

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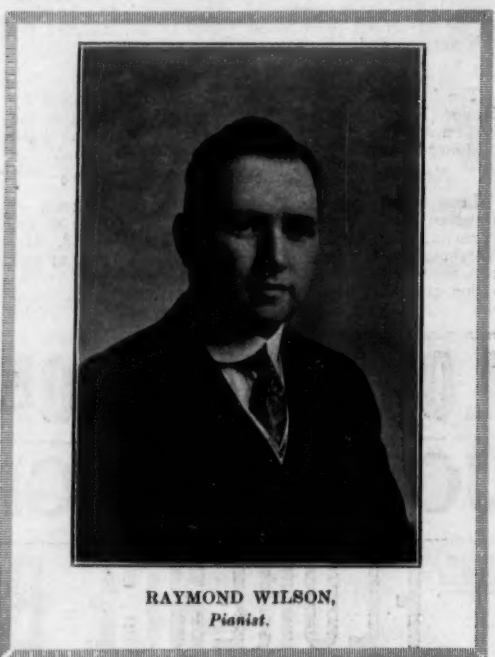
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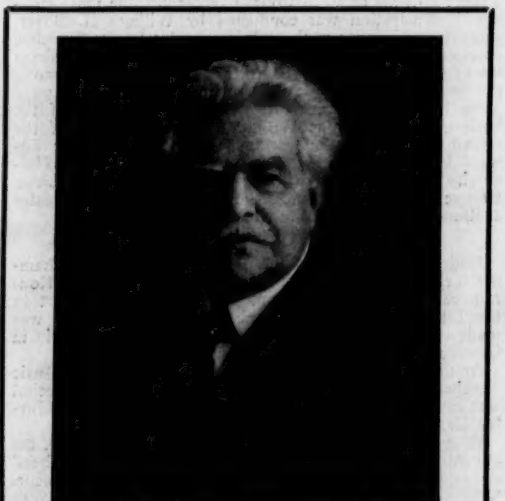
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siring to perform, and all composers
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cate at once with the Chairman of the
Program Committee.Postage should accompany all manuscripts
for their return**RHEA SILBERTA** 412 W. 148th St., New York**OPINIONS OF THE PRESS****Raymond Wilson "Understands Masterpieces"**Raymond Wilson's piano recital in Aeolian Hall, New
York, on October 31 proved a very interesting and enjoy-
able one to his audience, as the following comments taken
from the New York papers will indicate:He offered a program of interesting content, with Beethoven's
sonata, op. 27, No. 1, as the first number. This was followed by
a Chopin group, including the F minor fantasy. Among other
pieces were Dohnanyi's F minor intermezzo and MacDowell's
"Rigaudon."Mr. Wilson's interpretation of the sonata had dignity and seri-
ousness to commend it. He played with a good piano tone and
his technic was praiseworthy.—Sun, November 1, 1918.Mr. Wilson knows how the masterpieces of the great composers
for the piano should be interpreted, and he has a sufficiently indi-cidual touch to eliminate always the suggestion of a second hand
performance. His style might well be a model for some older and
more experienced pianists.—New York Evening Mail, November 1,
1918.**RAYMOND WILSON,**
Pianist.Raymond Wilson, another and most capable young pianist, is
given of an unerring sense of emotional harmony to which he gives
full rein in a manner which is at once vigorous and imaginative.—
Morning Telegraph, November 1, 1918.He interested his audience and was forced to add extra numbers.
—Evening World, November 1, 1918.Mr. Wilson is a sound musician and of a certain downright-
ness which is pleasing. He is not an emotional player, but his
sincerity, his crisp touch and his warm tone gave true pleasure in
the Beethoven sonata, op. 27, No. 1.—Tribune, November 1, 1918.Raymond Wilson found a novelty or two in little pieces like
Dohnanyi's "Intermezzo" and "Caprice" to vary the monotony of
New York's many recitals. . . . Mr. Wilson is a player of gen-
uine individuality, however, as shown last year, and he gave pleas-
ure yesterday in his group of Chopin pieces, to which the house
asked an encore, as it did again after the final number by Ravel,
MacDowell, Palmgren and Tchaikowsky-Pabst.—Times, November
1, 1918.Sound musicianship was displayed in the performance.—Evening
Post, November 1, 1918.**Fabrizio "Has Beautiful Tone"**Upon the occasions when Carmine Fabrizio has ap-
peared in recital, the press opinions of the following days
have invariably been of a very high order, all the critics
uniting in declaring him to be a young violinist with an
impeccable technic and one who plays with an ever musical
tone. Following are a few of the Fabrizio encomiums:Carmine Fabrizio, the violinist of sensitive, euphonious tone and
polished style, gave an emotional and sympathetic performance of
Lekeu's beautiful sonata.—Boston Globe.Mr. Fabrizio possesses a brilliant technic and his tone is notably
smooth, beautiful and strong.—Providence JournalEverything Mr. Fabrizio played gave the listeners the sense of
perfect adequacy and plenty of reserve besides. Best of all is his
command of beautiful—uniformly beautiful—tone combined with a
fine sense of the pure formal beauty of diction.—Washington, D. C.,
Herald.Mr. Fabrizio is a violinist who commands interest. His playing
has vigor and authority.—Northampton, Mass., Daily Hampshire
Gazette.Carmine Fabrizio's violin tone is true, vibrant, always under con-
trol.—Boston Christian Science Monitor.Mr. Fabrizio is now one of Uncle Sam's overseas band-
masters, but with the cessation of hostilities it is expected
that he will soon return to this country and resume his
former musical activities.**Grand Rapids' Opinion of Breeskin**Elias Breeskin is one of the few successful young Rus-
sian violinists now before the public who did not come
from the Auer studios, though he received his musical
training in Russia and in this country under the tutelage
of Franz Kneisel. This young artist gave a recital on Oc-
tober 18 at the St. Cecilia Society at Grand Rapids, and
the press of that city had the following to say regarding
his playing:Mr. Breeskin is one of the most promising of the young violin-
ists who have appeared here in some time, and without doubt has
a great future before him. He has a superbly big tone full ofwarmth and romance. His playing is characterized by vigor and
rhythm and at times by brilliancy, his interpretations being those
of the intellectual artist who is also endowed with real musical
feeling. Mr. Breeskin's program was of a serious nature, the big
number being the concerto in D minor by Wieniawski, in which
he showed himself to be master of his instrument both technic-
ally and artistically.—Grand Rapids Herald, October 20, 1918.Mr. Breeskin's playing has poise, dignity, broad scholarship and
fine musical values. He draws a strong, vibrant bow, his phrasing
being crisp and clear cut, while a splendid rhythm is one of the
underlying forces of his playing. The concerto in D minor, by
Wieniawski, was played without any obvious attempts at technical
display. However, the clarity of his double stopping, the bril-
liancy of the chromatics and fine harmonies and tone values pro-
claimed him a technician and an artist. The "Chorus of Dervishes,"
Beethoven-Auer, requiring great dexterity of fingering and bowing,
was so well played a repetition was demanded.—Grand Rapids
Evening Press, October 22, 1918.**Samuel Ljungkvist's Art Lauded**Samuel Ljungkvist, the Swedish tenor who scored a de-
cided success when he appeared as leading soloist for the
benefit of the Red Cross at Poli's Elm Street Theatre,
Worcester, Mass., on Sunday afternoon, November 24,
was the recipient of the following flattering comment from
the Worcester Daily Telegram of November 25:The work of Mr. Ljungkvist, who has been a member of the
Royal Opera Company in Stockholm previous to coming to the
United States, was greatly appreciated by the audience. Mr. Ljung-
kvist possesses a tenor of wonderful quality and he had chosen for
his selections some of the charming Swedish songs which have
seldom been heard in Worcester.

It was Mr. Ljungkvist's first appearance.

The audience was unanimous in declaring that yesterday's con-
cert was the finest which had ever been arranged for the Swedish
speaking people of Worcester, and the committee in charge was
given a vote of thanks.**"Max Rosen Astounds with His
Violin Genius," Verdict of Columbus**"A large audience in Memorial Hall last evening went
wild over Max Rosen, the new violinist. Rosen went far
beyond even our expectations of him, completely charming
every one with his beauties of tone and interpretation." The
above, quoted from the Ohio State Journal, following
Max Rosen's first appearance in Columbus under the
auspices of the Women's Music Club in a joint recital with
Mme. Matzenauer, is but one expression of an opinion
shared by all of the critics. Following are these opinions
in full:Mr. Rosen, opening the regular program with Saint-Saens' con-
certo in B minor, fascinated his audience at the very start and
grew constantly in their favor with every number until, after his
second and last appearance, he was obliged to add two encores. A
very clear and lucid violin voice attracts one immediately. It
is both full and rich and capable of the most delicate nuances.
The stroke of his bow is clean and silken, all of his bowing beau-
tiful to see, particularly the freedom of his wrist movement. But
his playing reveals a veritable glory of technical skill. More sur-
prising are his interpretations, which are marked by a poetic deli-**L. A. TORRENS**

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OPINIONS OF THE PRESS

cacy and occasionally by a vein of delicious humor, as revealed in the tricky little show pieces he gave us toward the last and which seemed to amuse him as well as his audience. But his playing is more often grave and always earnest. And Rosen is said to be only eighteen. The possibilities of his maturity amaze one.—Ohio State Journal, November 22, 1918.

A rarity of beauty in style of playing, a warmly endowed temperament and a high degree of virtuosity caused Columbus to warm up to Max Rosen as it seldom does to any artist. Very few, except such vocal artists as McCormack and Galli-Curci, ever cause such unrestrained enthusiasm. Rosen's opening number was the sensuously beautiful, the spiritually noble concerto in B minor by Saint-Saëns. Early in the allegro he revealed a scintillant trill and it became apparent that he fingered with the sensitiveness of a lyric poet and bowed with the fire of a young titan. In the andantino there was manifest an alluring enchantment of tone and expression which held the audience rapt. In the moderate allegro movement Rosen won our special notice for the staccato bowing of the impetuous crescendo. He was playing with all the fire and splendor of youth, yet with the precision of a veteran. At times he would whip off a final phrase like the crack of a whip and again he would bow a maestoso passage with poignant beauty and depth of tone. The latter qualities were increasingly apparent in the first encore, the Schubert-Wilhelmj "Ave Maria." In the concerto, Rosen, the likable and the magnetic, entitled himself alike to admiration and respect—admiration for the brilliant phases of his art, respect for the unceasing toil which had led so young an artist to so high a goal.—Columbus Dispatch, November 22, 1918.

A new star is added to the musical firmament. A huge audience of Columbus music lovers sat enthralled in Memorial Hall Thursday evening under the spell of Max Rosen, eighteen year old lad, who has risen from the East Side of New York to astound with his violin genius. Rosen opened his part of the program with the Saint-Saëns concerto in B minor, and from the first drawing of the bow his hearers realized that here was a lad who was reading his instrument with authority. His subtle double stopping and the harmonics make his violin's voice range from deep, organ like quality to the more delicate notes of the flute. Rosen's second series of three numbers so delighted that he was compelled to respond with a double encore. And withal the youngster carries his honor with deep modesty.—Columbus Citizen, November 22, 1918.

Maazel Amazes at New York Recital

It was a discriminating and appreciative audience which heard Marvin Maazel at his piano recital in Aeolian Hall, New York, on October 24, and although it was his first public appearance, he revealed himself as a full fledged artist. He displayed an exceptionally fine technic, and the consensus of opinion was that he is undoubtedly one of



MARVIN MAAZEL,
Pianist.

the most accomplished young pianists of the day. His program included the works of Chopin, Liszt, Godowsky, Liadoff, Bach and Brahms. The New York dailies commented very favorably on Mr. Maazel's recital, and a few excerpts are appended below:

He is a youth of genuine musical gifts.—Times.

Delicacy rather than force was characteristic of Maazel's performance. A feathery touch is his, and he has acquired great skill in playing rapid passages clearly with lightly scurrying fingers.—American.

Marvin Maazel made a fine exhibition of digital skill and disclosed a nice appreciation of clean articulation and repose. He did this in three compositions, the transcription of Bach's chaconne, for violin, made by Busoni, the Brahms transcription of a gavotte by Gluck and the first book of variations by Brahms on a theme by Paganini.—Tribune.

But to all his interpretations he gave something of individuality, without at the same time ever disregarding significant traditions. Most notable, perhaps, was his humanizing of the Bach chaconne, which so often becomes in the hands of strenuous pianists a mere exercise of the finger muscles.—Evening Mail.

Harry Anderton, American Pianist

Before an audience of excellent size, Harry Anderton, a young American pianist, gave a recital in Aeolian Hall, October 28. The following excerpts from the New York dailies indicate that Mr. Anderton is a player of achievement as well as of promise:

Mr. Anderton is an adept in the mechanics of art. Since the Dutch pianist, Martinus Sieveking, known two decades ago as the Sandow of pianists, no one has so smitten the keys and maintained with ease the Hercules mood as Mr. Anderton.—New York Times.

He has abundant technic and a definitive interpretative sense and can obtain big effects when necessary, as in MacDowell's "Tragic" sonata, which he played in a highly impressive manner. Mr. Anderton did not merely prove that he can interpret a big work in a big way. He also played Chopin delightfully, notably the etudes, op. 25, No. 7, and op. 10, No. 5; the berceuse, op. 57. He proved to be a good technician, endowed with considerable gifts of interpretation.—New York Evening Post.

played with consummate delicacy, and the value in E minor, which fell from his fingers like a shower of raindrops from a branch.—New York Herald.

Mr. Anderton began his recital with three of MacDowell's shorter pieces, of which one, "The Sea," happens to be one of the best things the distinguished Columbia professor ever wrote. Mr. Anderton was at his best in the roaring billows and crashing breakers.—New York Sun.

Harry Anderton should qualify as an unusually good teacher of his instrument. He knows how to play, has obviously a large repertoire and clearly understands the pianistic significance of everything he attempts.—New York Evening Mail.

Harry Anderton, heard for the first time on a local stage, established himself as a player not afraid to use dynamics without sacrifice of interpretative effect. . . . He also tackled Chopin compositions and bits by Debussy and Paderewski in a creditable manner.—New York Evening World.

Presumably Mr. Anderton is a genuine admirer of MacDowell's music. Else how could he have attacked the sonata with such an exuberance of muscular force, and with so much virile conviction?—New York American.

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PACIFIC COAST

(Continued from page 31.)

November 17, under the auspices of the Y. W. C. A. Three hundred members of the student body enjoyed the interesting and well rendered program.

Society Pageant, "The Road to Victory," Resumes Rehearsals

Leila Stewart, director of the pageant, which was postponed owing to the influenza, announces that "The Road to Victory" will be given in the Municipal Auditorium, December 12, 13, and 14. The time intervening between the old dates and the new has been put to good advantage, with the result that several elaborate features are to be added, including a dance specialty, "Alsace-Lorraine," and a finale portraying "Victory," with its glorious ending, "Peace," in which it is now planned to have inviolated soldiers, home from the front. Rehearsals are now proceeding with renewed fervor. The proceeds are to benefit the Baby Hospital Association.

American Soldiers' Need of Music

Our boys' need of music at the front is well illustrated in the following incident written by John Francis Jones, formerly bass soloist at the First Presbyterian Church and now with the Y. M. C. A. in France, in a letter to Alexander Stewart, Oakland representative of the War Camp Community Service. He says: "I succeeded in finding a piano a few days ago that was for sale. I could not rent one at any price. . . . Soon we had the piano in the barracks and it was being played on constantly until 10 o'clock, when a lieutenant asked me to help him move it into the canteen and lock it up, so that those who cared to could get some sleep. But the men had it out the next morning before I got up and it is constantly going."

Musical Comedy Houses Planned

The establishment of a chain of musical comedy houses in Oakland, San Francisco, Los Angeles and other western cities has brought Aubrey Levy, Seattle attorney, to the Bay in the interest of a combination of theatrical capital. It seems that plans have been ready for a year, but the promoters decided to wait till the end of the war to release talent. The general plan calls for musical comedy companies to play a week at each theatre and then move on, returning at the end of the circuit with a new program.

Notes

Sympathy is being extended to Mrs. Emma Holbrook, well known Oakland pianist and teacher, in the double bereavement of losing her son, Edwin M. Holbrook, and his wife, Freida, within a few hours of each other of influenza. Ten years ago, on their honeymoon, the couple wished that they might die together, often repeating this wish during their happy married life.

Herman Whitaker, well known Oakland novelist, who went to France ten months ago as war correspondent for the Oakland Tribune with the A. E. F., has been gassed; but after being treated in a hospital has recovered. His eyes were badly affected.

Mme. Jeanne Jomelli, who has recently taken a house in Oakland, gave a dinner party at her home on Monday evening, celebrating Victory Day with many musical friends. Mme. Jomelli is a member of the faculty of music of the University of California Extension, and is a well known prima donna.

Crane Wilbur, local motion picture star, and dramatic stock favorite at Ye Liberty Playhouse, is rejoicing over the birth of an infant son, whom, he says, "made his advent in the world yesterday reciting passages from Shakespeare."

The Jenkins School of Music resumed its regular class work on November 18. Some very delightful concerts that were to have been given last month will shortly be announced for December.

The First Congregational Church choir, under the direction of Eugene Blanchard, resumes rehearsals to-night.

"Hats Off to the Red, White and Blue" is the title of a new song dedicated to General Pershing by Ralph F. Beegan, well known hereabouts, and Chester R. Hovey.

I have just received a song, "Women of the Homeland," by Bernard Hamblen. Lucy Van de Mark, Oakland contralto of note, made a great hit with this song at one of the Lakeside Park concerts in the summer, when she sang it to several thousand people, who demanded an encore. It is one of the songs that will live.

Arrangements for the completion of the James P. Edoff memorial bandstand in Lakeside Park have been made by the park board. The work was stopped when all construction of a non-war essential nature was suspended.

Mayor John L. Davie has issued a Thanksgiving proclamation and a committee representing the various war work, civic, religious and labor organizations are arranging a program to take place in the Civic Auditorium, November 28. A large contingent of soldiers and sailors, under the song leader, Charles Dunn, will participate.

E. A. T.

Philphonia Class, Miller

Vocal Art-Science, Meets

The Philphonia Voice Analysis Class of Miller Vocal Art Science will hold its first session of the season December 6. The pupils are trained at these meetings in the practical experience of hearing the various qualities of resonances and overtones, in their phases of development in the individual pupil's voices, by actual practical demonstration. It is part of the scheme of education in this system of voice exemplified by Adelaide Gescheidt in her teaching.

Cornell Pupil Secures Coveted Church Position

Edward E. Hosmer, tenor, who has lately come to New York from Springfield, Mass., where he had studied for several seasons with A. Y. Cornell, has been engaged as tenor soloist at the West End Presbyterian Church, New York. This is considered a coveted church position, and Mr. Hosmer is to be congratulated upon securing it, as there were many candidates.



AMPARITO FARRAR,

The young soprano who finished her three months' tour with the overseas Y. M. C. A. on October 28, was due to arrive in America the end of November. Miss Farrar was to resume her concert activities as soon as she arrived on these shores and to devote a certain amount of time each week to the Y. M. C. A., for whom she will lecture on her experiences abroad and sing the songs the soldiers liked. The month of January will see this young artist touring New York State filling concert engagements, following which she is booked for five dates in Ohio, with others pending.

Dora Gibson a Success

Herman Devries, critic of the Chicago American, said the following in his paper about Dora Gibson, who sang at the Campanini concert on November 24:

"Dora Gibson's 'Il est doux, il est bon,' from 'Herodiade,' was beautifully sung, which means there was an extra as a matter of course. This time it was 'Britannia.'"

LOUIS KOEMMENICH

CONDUCTOR:

Mendelssohn Club—Beethoven Society—New Choral Society
Coaching in REPERTOIRE, INTERPRETATION, ORATORIO

Among those who have coached with Mr. Koemmenich are: Alma Beck, Sophie Braslan, Alma Clayburgh, Adelaide Fischer, Frederick Gunster, Margaret Harrison, Judson House, Grace Kerns, Morgan Kingston, Harold Land, Albert Lindquist, Betty McKenna, Lambert Murphy, Marie Sundelius, Henrietta Wakefield, Rosalie Wirthlin and others.

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TWENTY-SECOND MAINE FESTIVAL

(Continued from page 7.)

has done in the various cantonments. She wears it constantly.

Ethelynde Smith, the soprano, who resides in Portland, was given the title of festival hostess. Miss Smith entertained the artists and many friends.

After being compelled to meet with many disappointments, by sheer perseverance the Chapmans were able to fix definite dates for the festival. It may have been foresight or perhaps good fortune, but there could not have been a more appropriate time to give the concerts, and the great enthusiasm was significant proof of the joy that could not have been displayed if the festival had been held upon the original dates, early in October, before the armistice was signed.

The innovation of substituting military bands for symphony orchestras did not seem to detract from the artistic effect of the concerts.

Among the high school pupils who augmented the regular chorus are many voices that, with development, will be heard in the future on the concert stage.

Without the aid of an orchestra this year, the two accompanists were called upon for strenuous efforts, and both Miss Shaw and Mrs. Davis were thoroughly tired individuals at the end of the festival.

Mrs. Chapman seemed to feel that peace was on the way and selected Mme. Schumann-Heink as the person to convey to the Portland audience on the first evening the victory message and what it means.

Emma Eames, a favorite at many previous festivals, was in attendance. She resides in Bath, Me.

There is a story that, upon being escorted to a building in which she was to appear as soloist at a festival concert, having carefully surveyed the beauties of the place, Mary Garden was heard to exclaim: "Who 'n' ell built that shack!" This by no means applies to the well adapted Portland Exposition Building.

At each of the five concerts soldiers and sailors were admitted without charge, and they were very attentive, showing great interest, especially the first night. The boys insisted upon referring to Mme. Schumann-Heink as "Mother Schumann," and the great contralto relished the compliment.

Over the male section of the chorus was displayed a service flag showing seventy-five stars, signifying the number of men among the singers who were engaged in the conflict.

Mrs. Chapman, although practically alone in managing the festival, was ably assisted by Jacob C. Horne, who has been responsible for many details throughout the entire twenty-two years.

Both the director and Mrs. Chapman were remembered by the festival chorus members. During the intermission of the last concert, Ernest J. Hill, president, presented them with huge clusters of chrysanthemums.

There was so much enthusiasm shown the first night for Mme. Schumann-Heink she felt it quite necessary on various occasions during the evening to talk with and confide in the audience, especially with the soldiers and sailors present. Confessing to fifty-seven years, she said that she had been singing for forty-one of them and her voice was never better, and that there was a likelihood that she would sing for forty-one years more. It is true that she has never been heard to better advantage. No doubt inspiration is the reason for her enthusiasm. She spoke of her rounds of the camps and said that she told the boys months ago that the war would be over by this coming Christmas, and delightedly added, "And I was right."

Although the good people of Portland refer to each year's festival as being the most noteworthy, there is no doubt on this occasion they are justified in bestowing the honor upon the twenty-second series of concerts. The festival was a gigantic success. Notwithstanding the many disappointments and discouragements, Mr. and Mrs. Chapman would not be denied, and are receiving congratulations and thanks from every one interested.

The proceeds of the festival are to be turned over to the Women's War Work Council of the Y. W. C. A.

J. A. R.

Leo Ornstein to Marry

Just as the MUSICAL COURIER goes to press it is learned that Leo Ornstein is engaged to be married and that the wedding is to take place shortly. The exigencies of time did not permit the MUSICAL COURIER to learn the name of Mr. Ornstein's fiancée.

To The Musical Advertiser

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MONTREAL APPROVES OF SAN CARLO OPERA

Gogorza in Recital—Camille Couture, a Violin Maker

Louis Bourdon presented Emilio de Gogorza, baritone, with a good program to an enthusiastic audience at his second Sunday afternoon concert. Bourdon is creating a distinct impression and demand in furnishing the public with some of the best artists in the musical world.

Helen M. Winslow's accompaniments were tuned exactly to Gogorza's singing; one felt at times that the values were of artistic perfection. Such continuity one seldom hears. Gogorza was heard in groups of four songs by Tiersot, Borodin, Rachmaninoff, La'o, Massenet, Alvarez, Edwards, Scott, Taylor.

San Carlo Opera a Great Hit

The San Carlo Opera Company opened at His Majesty's Theatre on Monday, November 25, with "Lucia di Lammermoor." The singing of Queena Mario made a profound impression on the audience. The operas of the first week were "Faust," "Carmen," "Romeo et Juliet," "Il Trovatore," "Tales of Hoffman" and "Secret of Suzanne." The company with the very first performance proved itself up to the usual high standard of excellence and was received by a crowded house with the most enthusiastic demonstrations of approval.

A Violin Maker

Camille Couture is a violinist, teacher and violin maker.

Couture, who studied in Liège, Belgium, was a pupil of Ovide Musin there. As he could not practice all day, and was industrious and interested in tools, he worked every day a little while with the great and celebrated Emile Emberg, maker of violins. His pastime and hobby has served him well. Ysaye and Kreisler have both said the Couture violin is one of the best made in this country. It is truly a beautiful little instrument, and many of the younger violinists are the proud possessors of one.

Notes

Walter H. Hungerford, pianist and teacher, has great ideals and views about his work. He is a pupil of Telemaque Tabrino and Dr. Vogt, of Toronto. One hears much about a Vogt pupil in Canada. That veteran musician has taught indefatigably in Toronto for over twenty-five years, and one finds good musicianship in all his pupils all over the country. Much is to be expected from Mr. Hungerford in the future.

Ralph Errolle, tenor of the San Carlo Opera Company, has been coaching with Mrs. MacMillan. Another MacMillan pupil, Cadet Edwin des Rosiers, is singing with the greatest success in Bexhill-on-Sea, England, in the light opera called "Long Runs."

Viola Cole, the American pianist, and Emile Taranto, a well known violinist of Montreal, gave an interesting musical program at the Mount Pleasant apartments Sunday, November 24. The César Franck sonata for violin and piano was the principal feature of the program.

F. A.

CELLIST

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FAMOUS DUTCH CELLIST

NEW YORK DEBUT AT AEOLIAN HALL TO SOLD-OUT HOUSE



"TREMENDOUS SUCCESS, receives OVATION from CAPACITY AUDIENCE which in its entirety remains applauding and demanding encore after encore until forced to leave Hall."

THE NEW YORK DAILY PRESS SAYS:

TRIBUNE, Friday, November 22, '18.

Mr. Van Vliet played with pleasing tone and technical finish a programme calling for a display of skill and grace in interpretation.

He showed himself a master of intricate passage work and cantabile, and a sincere musician devoting technical brilliance to the ends of art and avoiding display for its own sake.

THE EVENING MAIL, Friday, November 22, '18.

Mr. Van Vliet is an artist who is certain to attract attention, for he has a deep-throated tone combined with a scholarly manner which is most fascinating.

THE MORNING TELEGRAPH, Friday, November 22, '18.

Mr. Van Vliet displayed absolute mastery of his instrument. Jeral's "Tarantella" miraculously bowed and fingered, fittingly closed the fine program.

NEW YORK GLOBE, Friday, November 22, '18.

Mr. Van Vliet draws a broad, sonorous tone and displayed a great deal of brilliancy and finesse. He gave an imaginative reading of Kamp's "Carnival Scenes" which completely captivated the audience.

NEW YORK HERALD, Friday, November 22, '18.

Mr. Van Vliet is a 'Cellist of exceptional accomplishment, with a luscious tone, and is also much of a virtuoso.

NEW YORK AMERICAN, Friday, November 22, '18.

A "sold out" house greeted Mr. Van Vliet, the Dutch musician, who belongs to that class of 'cellists whose ranks are led by Pablo Casals. Refinement of style and tone are his dominant qualities. His fingers are agile and his intonation impeccable. His runs were accomplished with facility, and his tone charmed the listener with its pleasing and limpid quality. His execution was musicianly and his tone delightfully delicate.

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New York City

NEW YORK CITY CONCERTS OF THE PAST WEEK

MONDAY, NOVEMBER 25

Merle Alcock, Contralto

Merle Alcock is a singer of remarkable attainments, which were splendidly exhibited at her Aeolian Hall recital on November 25. Her voice is a contralto of much beauty, which she uses with the skill of an artist of the foremost rank. In fact whatever Miss Alcock sings she creates a favorable impression and her recital must be included in those of the season that will stand out as being "well worth while."

Good diction, careful phrasing and intelligent interpretations were added pleasures of Miss Alcock's work. Her program contained numbers by Haydn, Handel, Lully, Rossi, Debussy, Chausson, Vuillermoz, Saint-Saëns, Arrangements by Somervell, H. Brockway and Hadow, and "An Old Pirate's Song," Kennedy Fraser.

Kurt Schindler was at the piano.

TUESDAY, NOVEMBER 26

Samuel Gardner, Violinist

Samuel Gardner, the young American violinist, gave his first recital of the season at Aeolian Hall, New York, on Wednesday afternoon, November 26, before a very large and enthusiastic audience. Mr. Gardner is an artist who has established a big Metropolitan following, entirely due to his high ideals and artistic perfection. His growing popularity has been attained exclusively through merit. He plays with abandon and individuality and produces an indelible impression on his hearers, which at all times is gratifying. His program contained two numbers by Josef Suk, "Quasi Ballata" and "Appassionata"; concerto in A minor, Vivaldi-Nachez; César Franck's sonata for violin and piano in A major, and a group of five solo numbers comprising nocturne in D major, Chopin Wilhelm; caprice in A minor, Wieniawski; "Polichinelle" (serenade), Kreisler; "Night in the Rockies," Gardner, and rondo, by Mozart.

He was ably assisted by Francis Moore, pianist, and Edward Rechin at the organ.

His own "Night in the Rockies" won the admiration of the audience. It is a composition of much charm and interest, in strict modern style, one which undoubtedly will be featured on the programs of many violinists.

Flonzaley Quartet

The Flonzaley Quartet gave its first New York concert of the season at Aeolian Hall on Tuesday evening, No-

vember 26. The personnel of the organization was the same as last season (Adolfo Betti, first violin; Alfred Pochon, second violin; Louis Bailly, viola; Iwan d'Archembeau, cello), and the program was made up of the familiar Schubert quartet in D minor, with the variations on "Tod und das Mädchen," the Gliere quartet in A major, and, for the novelty, two movements from a quartet in E minor, by Alberic Magnard.

Magnard was one of the victims of the great war. He met his death in some way unknown at Baron (Oise) early in the war in 1914, when the German advance overran his little property in that village. Magnard was a pupil of d'Indy, and the coldly intellectual spirit of that master seemed evident in the first movement, "Animé." The "Serenade," however, seemed exceedingly original on first hearing, modern, though not with the modernity of most men of the present day French school. The Flonzaley played it with evident love and reverence and the audience received it well, though hardly with the enthusiasm which greeted the familiar movements of the Schubert or the frank Russian colors of the Gliere.

It is needless to praise afresh the super excellence of the Flonzaley Quartet. Their playing is as near to perfection, one is confident, as it is humanly possible to bring a quartet. There is unity of purpose and exactness of balance, an agreement of nuance and a rounded technical perfection of execution not to be excelled by human agency. As James Huneker suggested in his criticism on the following morning, "They play more like angels than men."

THURSDAY, NOVEMBER 28

"The Doctor of Alcantara"

The regular Thursday Evening of the National Opera Club of America, at the Waldorf-Astoria Hotel grand ballroom, November 28, falling on Thanksgiving Day, gave the Baroness von Klenner, founder and president, and her vice-presidents, forming the entertainment committee, fine opportunity to carry out the prime motive of the club, that is, the education of the public in opera, by giving the charming comic opera, "The Doctor of Alcantara," by Julius Eichberg. It contains many catchy, snappy melodies, sometimes of decided originality, and a plot full of humor. The performance was under the direction of Carl Fiqué, who brought out all the sparkle and subtleties of the score, guiding the singers safely through the often difficult ensembles. The title role was sung by William Goodwin, who was convincing. The lovesick Don Carlos was played with humor by Eivind Bjornstad. Of the three feminine characters, interest centered in Katherine Noack-Fiqué, whose impersonation of the saucy maid "Inez" was delightful. Charming in voice and appearance, her vivacious and clever acting enhanced her scenes, the mazurka being especially well sung. Evadne Turner was a lovely Isabella, and Harriet Behnee infused the tragi-comic part of Lucrezia with the right spirit. Mme. Behnee's singing and acting showed the artist accustomed to the stage. Others of the cast were A. E. Gutsell, Floribert Constantineau and A. E. Bulgin. The orchestra was small but excellent. The religious and patriotic character of the day was emphasized by an intermezzo, "The Table of Thanksgiving," which consisted of tableaux, five beautiful women impersonating Belgium, France, Great Britain, Italy and the United States. They sang the National airs of the countries represented, carrying their flags. It was a most effective scene. Following this, "Praise God From Whom All Blessings Flow," was sung by the audience, led by the five singers, with orchestra accompaniment. Mildred Holland, dramatic director, deserves praise for well-planned staging, and the dancing after the opera was hugely enjoyed by the large throng.

Maurice Dambois, Cellist

Despite the inclement weather, a very large and fashionable audience attended the recital given by Maurice Dambois, the renowned Belgian cellist, at Aeolian Hall, New York, on Thursday evening, November 28.

The great cellist captivated his hearers throughout the entire program by his unusual musicianship, virtuosity, and tonal coloring. His is a tone of much warmth and lusciousness, which makes his performance a delight to everybody privileged to hear him.

The concert opened with Rachmaninoff's sonata for cello and piano, op. 10, beautifully rendered by the concert giver and L. T. Gruenberg. Saint-Saëns' concerto in A minor, which followed, was played exquisitely, with a temperamental fire which aroused genuine enthusiasm and proved again just what he has so often demonstrated before, that he is a master of every phase of his art.

Groups three and four comprised "Aria," J. S. Bach; "Menuet," Rameau; "Andante," Haydn; "Allegro con brio," Guerini-Salmon; "Elegie," G. Fauré; "Sérénade Espagnole," Glazounoff, and two pieces by the recitalist himself, "Berceuse" and "Caprice Russe."

Throughout these numbers Mr. Dambois delighted his hearers by the exceptional beauty of his tone, which at all times is free from rasping, a fault only too common with cellists.

Of the two compositions by Mr. Dambois, the first, "Berceuse," is a fascinating morceau, and the other, "Caprice Russe," a descriptive composition admirably illustrative of the Russian style. Both works were enthusiastically applauded. Mr. Gruenberg accompanied the solo numbers admirably.

FRIDAY, NOVEMBER 29

Garziglia Piano Recital

Aeolian Hall, New York, held an audience of a fair size November 29, appreciative of the many superior points of the pianist, Felix Garziglia, who played music by Schumann, Chopin, Debussy, Albeniz, Liszt and Saint-Saëns. Mr. Garziglia's schooling is French, but with it he unites the fire of the Italian, and it seems that he has also gained from the mid-Europe peoples something of their thoroughness of detail. In any case, he plays Schumann's symphonic studies with ardor and distinction. Of four Debussy pieces, the audience especially liked the dance, though the familiar "Clair de lune" was listened to with deep attention. "Triana" by the Spaniard, Albeniz, sounded like a bit of "Carmen," though with wild and woolly West intermingled. Saint-Saëns' spontaneous waltz-study became immensely effective, through the impromptu spirit infused by Mr. Garziglia, bringing him rounds of applause. Perhaps the best, because most poetic, playing of the evening was heard in the Chopin pieces. These had moments of decided originality, of unexpected emphasis and dwelling on inner harmonies, so long ago first brought out by De Pachtmann, "the Chopinzee," as Huneker called him.

Mr. Garziglia is far more than a pianist; he is a musician, who has brought sincere study to bear, applied on distinguished talent; the result makes all his playing worth while.

Philharmonic Orchestra

The regular Friday afternoon concert by the Philharmonic Society of New York, Josef Stransky, conductor, was given in Carnegie Hall on November 29. Bach's Brandenburg concerto in F major, beautifully rendered, opened the program. The Brahms' third symphony, which followed, received a dignified reading from Mr. Stransky and his excellent band.

The novelty of the concert was Mortimer Wilson's suite, "From My Youth," op. 5. This suite comprises a set of eight small pieces, very descriptive and melodically beautiful, several written in the scherzo form with quaint, abrupt, but pleasing endings. The orchestral scoring is modern and the suite was approved by the musical audience as a welcome addition to the repertoire of the Philharmonic Society. The most effective numbers of this suite were: "Teddy Bear's Lullaby," "Waltz of the Negro Dolls," "Funeral of a Calico Cat," "Love Song of an Alpine Doll" and "The Soldiers' Dress Parade."

Mr. Wilson's conducting of his delightful work gave the listeners an excellent insight into its inner meaning. He was applauded and recalled many times.

Leo Schultz, first violoncellist of the orchestra, received a warm welcome, and after playing Tchaikowski's "Variations on a Roccoco Theme" received the hearty plaudits of the large audience. Liszt's first Hungarian rhapsody, in which Mr. Stransky infused temperamental fire and inspiration, closed the program.

SATURDAY, NOVEMBER 30

Oliver Denton, Pianist

A real American in the person of Oliver Denton gave his annual piano recital at Aeolian Hall, Saturday afternoon, (Continued on page 41)

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"Mr. Powell is a sterling American artist and musician, and both as pianist and composer possesses definite and authentic endowment and attainment."

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"He played Beethoven, Bach, Chopin and Liszt and charmed us to a tear, without robbing us of a smile."

"He cannot play a dull note, and when he chooses, he can paint pictures that throb with color. He is, however, a scholar first, and there were many passages of pure intellectuality when he reminded you of his technical perfections. More than any other American pianist Mr. Powell suggests the creator rather than the interpreter, adapting the material of the composer to his own thoughts and impressions, making of it something new and distinctive."



NEW YORK EVENING POST.

"There is no pianist before the public today whose playing gives greater delight than that of the pride of Virginia, John Powell. The audience was enraptured."

NEW YORK WORLD.

"Mr. Powell, by reason of his virtuosity and fine musicianship, has acquired a large following, and his recitals are always instructive."

NEW YORK GLOBE.

"Mr. Powell indisputably played the Busoni arrangement in masterly fashion."

NEW YORK TIMES.

"John Powell is a brilliant as well as a scholarly piano virtuoso."

PROGRAM OF DANCE MUSIC

I	
BACH.....	ENGLISH SUITE, No. 2
BACH-BUSONI.....	CHACONNE
II	
BEETHOVEN.....	THREE WALTZES
III	
CHOPIN..	BOLERO
	THREE MAZURKAS
	WALTZ
	POLONAISE F SHARP MINOR
IV	
LISZT.....	{ DANCE OF THE GNOMES
	{ TARENTELLA

"Mr. Powell's playing of Bach's English Suite No. 2 was a finely balanced one and gave striking evidence of the admirable resources in technical skill, clarity and dynamics."

MORNING TELEGRAPH.

"John Powell, pianist of remarkable attainments and striking originality, pleased a keenly interested audience."

NEW YORK AMERICAN.

"Only few pianists in these days of many recitals can fill Carnegie Hall. Yet that is what John Powell, the talented Virginia musician, did last night. Mr. Powell's interpretations were notable for their fine, clear-cut rhythm—an essential in dance music—and his adroit disclosure of the beautiful hidden, inner voice. His technique was precise, and his use of the pedal an artistic aid to his well-placed emphasis."

EVENING SUN.

"Mr. Powell played with a fine sense for the rhythm and a fitting delicacy of feeling. There are larger fields in which such a past and powerful master at polonaise might well choose to wander."

BROOKLYN EAGLE.

"He ranks very high indeed among the younger exponents of the instrument."

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STEINWAY PIANO

GREAT LAKES QUINTET IS GOING ABROAD WITH THE PRESIDENT

Campanini's International Concert a Great Success—Toscha Seidel Impresses
Chicago—Rudolph Reuter's Playing Earns One Thousand Dollars for War
Relief—Olive Nevin Sings for Large Audience—Sokoloff Conducts

Chicago, December 2, 1918.

Mabel Garrison in Recital

Mabel Garrison, fresh from her triumphal recital at Carnegie Hall, New York, came on Sunday, November 24, to Chicago, and was heard before a large and musically inclined audience at Orchestra Hall. Miss Garrison's program was the same as the one she presented in Gotham on November 3, and her singing of it gave the best reason of the unanimous eulogious tribute paid her by the New York press. This reporter has only to add that Miss Garrison was as well received by the press and public in Chicago as she was two weeks ago in New York. This in itself tells the story.

Reuter Plays for War Relief Club

Thanks to Rudolph Reuter, Mrs. William Mack Baxter and Eleanor Everest Freer, the French Red Cross Military Hospital in Paris is richer by about one thousand dollars, as Mr. Reuter and Mrs. Baxter gave their services to a recital and Mrs. Freer saw that many tickets were sold and that the program would pay not only for the rental of the hall but also would leave a good sized margin of profit toward the fund. Mr. Reuter opened the program with Schumann's symphonic études. Then came Mrs. William Mack Baxter, who a decade or so ago was well known here and elsewhere as Virginia Listemann. For her

first offering she sang an aria from Gounod's "Queen of Sheba." A group of Chopin, including the nocturne, op. 62, No. 1, the berceuse and the barcarolle, superbly played by Reuter was the next offering. A ballade by that distinguished composer, Louis Victor Saar, brilliantly executed by Mr. Reuter, won the immediate favor of the audience; not so Busoni's "Nuit de Noël" and Kave's "Alborada de Graciosa," from "Miroirs," both played with virtuosity, but unappreciated. They have, indeed, too little to recommend them to other pianists. Mr. Reuter was also heard in that group in a number from Granados' "Goyescas" and a fantasy piece by an American composer, Charles T. Griffes. Mr. Reuter's last group was made up of three numbers by Liszt, in which the pianist had full opportunity to disclose the full scope of his art, his facile technique, fleetness of fingers and velvety tone. Mr. Reuter, one of the foremost native pianists, has always a message to deliver. That the audience understood it was manifested through vociferous plaudits at the conclusion of the recital. Mrs. Baxter's second and last group included two songs by McNair Ilgenfritz, a local composer of no small accomplishment, whose "Indian Summer" and "June" met with a most cordial reception. Mrs. Baxter was also heard in Horatio Parker's "The Lark Now Leaves His Wat'ry Nest" and "Song of Roses," another gem from the jewel pen of that prolific writer, Eleanor Everest Freer.

Campanini Presents International Concert

To listen to the international concert presented at the Auditorium by some fourteen artists of the Chicago Opera Association there gathered at that theatre a numerous and most enthusiastic audience. A long program, comprising for the most part operatic arias, was so lengthened by the addition of encores by practically every singer appearing that the afternoon became a tedious one. All nations were represented. Desire Defrere opened with an aria from Massenet's "Le Roi de Lahore"; Irene Pavloska sang a selection from Thomas' "Mignon"; Gustave Huberdeau disclosed his sonorous bass with fine effect in the serenade from "Damnation of Faust"; Louise Berat offered "Chansons de la Woevre" (Henri Fevrier). In his inimitable manner Constantin Nicolay sang a group of Greek songs, his excellent rendition of which won him a huge individual success. In two Russian songs Vira Amazar left much to be desired. This was her first Chicago hearing. One of the new tenors of the opera this season, Guido Ciccolini, won high favor by his singing of an aria from "L'Elisir d'Amore." Indeed, so well liked was he that his listeners insisted upon two extras, which he added in arias from "Torca" and "Rigoletto." With her sweet, charming voice and lovely manner Evelyn Parnell delighted in her aria

from Bizet's "Les Pecheurs des Perles." To Warren Proctor, the gifted Chicago tenor, goes the lion's share of the afternoon's success. More deserving success has seldom been bestowed, for Mr. Proctor accomplished some remarkable singing in the "Il mio Tesoro" from "Don Giovanni." His is refined vocal art of a high order, coupled with a tenor voice of exquisite, velvety quality, used with art and ease, and diction that is a joy to listen to. He modestly added two of the many encores so furiously demanded by the auditors. One of the season's debutante sopranos, Emma Noe, did exceptionally well with an aria from Verdi's "La Forza del Destino," despite the poor accompaniments given her. Virgilio Lazzari's big, sonorous bass was heard to excellent advantage in an aria from Gomez's "Salvator Rosa." Another new member of the Chicago Opera Association, Marguerite Namara, was given a chance for the first time here to display her gifts, of which she is possessed of many. Together with her lovely soprano voice of ample range and quality, is added musicianship, intelligence and a personality attractive and charming. When Mme. Namara had finished her aria from "Manon" she was called on for more, and she graciously added two numbers, playing her own accompaniment for one of them cleverly and with rare taste. Mme. Namara's appearances in opera here are looked forward to with much anticipation. Francesco Daddi sang a group of Neapolitan songs as only Daddi can sing them. He played his own accompaniments and held his listeners convulsed for many minutes. Dora Gibson's artistic rendition of "Il est doux, il est bon," from "Herodiade," presaged well for her operatic performances here. She, too, shared in the afternoon's success and added encores. The program closed with the quartet from "Rigoletto," sung by the Misses Parnell and Pavloska and Messrs. Ciccolini and Defrere. Marcel Charlier, Frank St. Leger and Arnold Conti supplied the accompaniments.

Toscha Seidel's First Chicago Recital a Success

A huge success was won by Toscha Seidel at his first Chicago recital, under the auspices of the Musicians' Club of Women, at Orchestra Hall, Tuesday evening, November 26. This was Seidel's second appearance in Chicago, and he scored heavily at the hands of a large and discriminating audience, who loudly acclaimed the sensational violinist after every number and requested many extra selections. Seidel's dazzling technique, volcanic temperament and velvety tone were brought into fine display in the Vitali "Chaconne," Wieniawski's D minor concerto, a group of numbers by Chopin-Auer, Tor-Aulin and Beethoven and Sarasate's "Gypsy Airs." As recorded above, he won a sensational success. Excellent accompaniments were supplied by L. T. Grunberg.

Great Lakes Quintet to Accompany President

The Great Lakes Quintet has been selected to furnish music on board the ship which takes President Wilson and his party abroad, and also in Paris during the President's trip abroad this month. The quintet is made up of the following musicians who enlisted at the Great Lakes Naval Training Station and have been touring the country for the benefit of the Navy Relief Society: John Doane, pianist; Carl Fasshauer, violinist; Herman Felher, Jr., violinist; Walter Brauer, cellist, and Robert Dolejsi, violinist.

Agnes Lapham Plays for Musicians' Club

One of the principal soloists on the program of the Musicians' Club of Women last Monday afternoon was Agnes Lapham, the well known Chicago pianist. Miss Lapham's selections were Rossetter Cole's "Legend" and the caprice in E major by Paganini-Schumann.

Olive Nevin Sings to Large Audience

One of the largest audiences ever assembled at the Ziegfeld Theatre was present at Olive Nevin's recital there under Carl Kinsey's management Wednesday morning. Undoubtedly Miss Nevin is a great favorite here, and her many friends and admirers are always on hand at her all too frequent Chicago recitals. Of the well arranged program this writer heard only the Russian group, comprising "Invocation" (Balakireff), "Eastern Romance" and "Oxana's Song" (Rimsky-Korsakoff), and a group of exquisite selections by Ethelbert Nevin. The Nevin numbers

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were "Le Vase Brisé," "Chant, la Nuit sera breve," "Dites-Moi" and "La Chanson des Lavandieres," all of which were exquisitely done by the gifted soprano, and both singer and compositions won the full approval of the delighted listeners. In the Russian numbers also Miss Nevin was at her best and showed herself the serious, intellectual artist that she is. She charmed her hearers, who responded with hearty enthusiasm.

Heniot Levy Pupils on American Conservatory Program

Among the pupils participating in the regular Saturday afternoon recital of the American Conservatory last week were several artist-pupils from the class of that prominent piano teacher, Heniot Levy. The pianists appearing, who reflected great credit upon the efficient training received under Mr. Levy, were Winifred Smith, Hilda Edwards, Etta Blonstein, Myrtle Franche, Theo Amsbury and Virginia Cohen. Mr. Levy presided at the second piano. Several pupils of E. Warren K. Howe, of the voice department, were also heard on the program.

Sokoloff and Raoul Vidas Features of Symphony Program

There were two special features on the sixth program of the Chicago Symphony Orchestra, making it varied and highly interesting, Nicolai Sokoloff as visiting conductor and Raoul Vidas as soloist. Evidence of Sokoloff's skill as an orchestral leader was the stirring readings the orchestra gave the programmed numbers under his suave, impressive baton. He proved beyond doubt that he is master of the baton—one who knows just how orchestral music should be played and also possesses the knowledge and skill to obtain from his players the desired result. His most minute wish was understood and carried out by the orchestra men; thus the Glazounow "Solonelle" overture was effectively rendered, Borodin's "Sketch of the Steppes of Central Asia" was finely delivered, and the Sibelius E minor symphony was a virtuosic feat and triumph for both Conductor Sokoloff and the orchestra.

In Raoul Vidas there was introduced another youthful genius of the bow. His medium, however, was rather an unhappy choice, as the Lalo "Russe" violin concerto, though difficult, is dry and uninteresting. It served, if for nothing else, however, to bring into display the admirable technical facilities, tone of magic beauty, and the seriousness of this new violinistic wonder. Mr. Vidas made a highly favorable impression, and it is hoped he will be heard in concert in Chicago, at which his gifts will be better displayed.

Hans Hess' Chicago Recital in March

This season Hans Hess, the prominent Chicago cellist, will give his Chicago recital in March at Kimball Hall, under the direction of F. Wight Neumann. This is always looked forward to as a rare treat by Mr. Hess' numerous friends and admirers.

Borowski Writes for Boston Papers

Felix Borowski, the erotic critic, is now writing reviews weekly from Chicago for the Boston Transcript and the

CAN THE TEACHING OF SINGING BE STANDARDIZED?

I DO not see how the art of teaching singing can ever be standardized; the whole subject is too individual, too personal. The standard of excellence cannot be cut and dried and bound fast by rules.

—Percy Rector Stephens.

TEACHING "Singing" cannot be standardized; but the law governing free tone emission can be standardized. Free tone emission has nothing to do with the individuality of the singer, nor has it anything to do with quality or interpretation.

—Julius William Meyer.

Christian Science Monitor. His reviews on contemporaries should prove interesting not only in Boston and elsewhere, but also in Chicago, as Mr. Borowski is a musician besides being a critic. This cannot be said of all the critics in Chicago.

International College Notes

The weekly appreciation class had as its theme Friday morning "The Russian School," with a sketch of the symphony program, presented by Emma Clark-Mottl, president of the college. Songs by Tchaikowsky and Lalo were sung by Marie Kern-Mullen, and the piano illustrations, "Humoresque," by Tcheripnine, and "Polichinelle," by Rachmaninoff, were played by Georgiana Macpherson, both artists being members of the faculty. A children's party was given in the college suite Saturday afternoon, the pupils presenting an informal program of interpretative dancing, readings, music and toasts. Sunday afternoon the college gave a program before the Three Arts Club.

Musical News Items

On Saturday afternoon a recital was given at the Bush Conservatory recital hall by Adolph Ruzika, pianist, pupil of Julie Rive-King; Elizabeth Clinton, reader, pupil of Mae Julia Riley; and Alta Darr and Mrs. H. S. Wilson, sopranos, pupils of Charles W. Clark.

Ada Rogers, formerly mandolin virtuoso of the Russian Court Orchestra, has arranged to give a series of artistic mandolin recitals at Hotel la Salle, starting Sunday afternoon, December 1, at intervals thereafter. Her studio is in Kimball Hall.

JEANNETTE COX.

Rubinstein Club Notes

The Rubinstein Club, Mrs. William Rogers Chapman, president, will give the first regular evening concert of the club's thirty-second season in the Grand Ball Room of the Waldorf-Astoria Hotel, New York, on December 10, at 8:30 p. m. The choral members, consisting of 150 voices under the direction of William Rogers Chapman, will render twelve brilliant part songs, including works by

Grieg, Cherubini, Edith Lang, an Irish folk song arranged by Alfred J. Silver, and Fay Foster's "The Americans Come." The soloists for the evening will be Idelle Patterson, soprano, and Raoul Vidas, violinist. The club accompanist, Alice M. Shaw, will be at the piano. The second evening concert will be given on February 25, when Rosa Raisa, of the Chicago Opera Association, will be the soloist.

The second afternoon musicale for this season will be given on December 21 in the Astor Gallery at 3 o'clock, the soloists to be Marie Tiffany, soprano of the Metropolitan, and the American baritone, Hartridge Whipp.

Dudley Buck's Pupils Appreciative

Dudley Buck, a prominent New York vocal teacher, is the recipient of many letters from appreciative pupils. A communication of this nature was received by him from Elizabeth Cunningham, a student who during the summer months came from Birmingham, Ala., in order to be under the tutelage of Mr. Buck. The letter, dated October 12, 1918, is reproduced below:

Ever since I came home I have wanted to write and tell you how glad I am that I went north and worked with you again this past summer, as I needed the benefit of your guiding hand. Particularly am I glad because of your suggestion that I use my talent to do my bit in this great war. I have already received my orders from the Y. M. C. A. to report at once in New York, so I suppose it will be but a short time before I am on my way overseas. I shall look you up before I leave. It is needless to say that I am thrilled at the prospect of going, and I hope I may bring some cheer into the lives of our dear boys.

Reception for Mr. and Mrs. MacLennan

On Sunday afternoon, November 24, the Brooklyn Music School Settlement gave an informal reception for Florence Easton and Francis MacLennan, which was a delightful affair. The officers of the settlement received with Mr. and Mrs. MacLennan, and tea was served to the large and distinctive company of Brooklyn musicians and music lovers who were present. There was a short musical program.

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Her voice rang out with extraordinary power and clarity. She sang the florid music with ease and brilliance.—Chicago Daily News, Nov. 21.

No dramatic soprano of the present generation has approached her in ability.—Chicago Daily Journal, Nov. 21.

Rosa Raisa's entrance was accompanied by demonstrations to assure her that Chicago is ready to crown her again the greatest dramatic soprano. The richness and volume of her glorious soprano were excellently contrasted with the airy grace of her facile coloratura.—Chicago Evening American, Nov. 21.

Rosa Raisa, returning to her own, was greeted with thunders of applause.—Herald-Examiner, Nov. 21.

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CHICAGO OPERA

(Continued from page 25.)

flawlessly, and she, too, scored heavily. Thanks to Miss Gall, the Paris revision of the score was presented—this in the omission of the long scene in Juliet's apartment, which was restored for Mme. Kousnezoff and which really should from now on be relegated to the shelves from which it should never have been taken. As stated already, Miss Gall is obviously the most successful French singer so far imported by the Chicago Opera Association, and General Director Campanini may well receive the thanks of the public for having secured such a talented artist. Alfred Maguenat made his re-entry as Mercutio, winning anew the success which has crowned his efforts not only in this role but all others. Maguenat shone as a star last season when appearing as Pelleas, and though his opportunities as Mercutio are few, he made each one count and his singing of the "Queen Mab" aria was one of the vocal treats of the afternoon. Bouilliez, always exact, gave prominence to Capulet and shared in no small measure in the perfect ensemble. Marcel Journet came into his own as the Friar—a part admirably suited to his vocal equipment. Irene Pavlowska reappeared after a year's absence as the page Stephano, in which she was good to the eye and rapturous to the ear. Octave Dua likes the role of Tybalt, and the reason is that it suits him as the proverbial glove. Louise Berat is impeccable in all her roles, and they are numerous. The one of Gertrude is among her very best, and her presence in the cast is always noticeable and well worth remembering. Desire Defrere gave a certain éclat to the obscure role of Gregorio, and, as the Duke of Verona, Vittorio Arimondi was highly satisfactory. Marcel Charlier, who knows how to conduct "Romeo and Juliet," went through the score in masterful fashion and was responsible in a great measure for the homogeneity of the performance.

RENE DEVRIES.

METROPOLITAN OPERA

(Continued from page 8.)

Giulio Crimi sang the role of Radames for the second time this season. Judging from his warm reception, Mr. Crimi has already gained the approbation of the Metropolitanites. He was in better voice than the night of his debut (as would naturally be expected) and sang delightfully. His is a voice of much natural beauty and in his exercising of it he is a past master.

Marie Sundelius' lovely voice in the role of the Priestess added considerably to the excellence of the cast. Jose Mardones displayed his deep and gratifying organ to advantage as Ramfis, while the new baritone, Luigi Montesanto, acquitted himself well as Amonasro. His contribution, both vocally and histrionically, was more than acceptable. It was memorable. Louise Homer was Amneris and Louis D'Angelo the King. The orchestra was conducted by Moranzoni, who wielded his baton with his accustomed skill and authority.

"Faust," November 30 (Afternoon)

Miss Farrar being indisposed, her place was taken at short notice by Mme. Alda, who made a thoroughly satisfactory Marguerite in the opening "Faust" performance of the season. The feature of the afternoon was the first appearance of Giovanni Martinelli as Faust. His many admirers were delighted to find that the long siege of influenza of which he had been a victim had affected his voice in no way. It was in splendid shape, clear, pure, and agreeable in quality as ever. Martinelli sang excellently, too. In fact, his Faust is quite the best role of his Metropolitan repertoire, good as the others are. Cousinou, the new French baritone, made a satisfactory Valentin. Rothier was the familiar devil, Raymond Delaunoy a satisfactory Siebel, and Kathleen Howard and Paolo An-

nian respectively the Marthe and Wagner. Pierre Montaux conducted.

The "swimming pool" scenery of the Brocken scene, which was laughed at so much last season, had been abandoned in favor of a set made up of a back drop from "Armide" and wings from "Orfeo." Carping critics might still object to a Grecian temple on top of a German hill. Mephisto and Faust sat down in the background at a table strongly reminiscent of Thanksgiving, only two days past, and looked on while Rosina Galli and the corps de ballet cavorted. Rosina Galli danced exquisitely, though it must be admitted that what she and her cohorts did was more suggestive of the Winter Garden than of the top of the Brocken on Walpurgis Night.

"Daughter of the Regiment," November 30 (Evening)

Donizetti's "Daughter of the Regiment" was given at the Metropolitan Opera House Saturday night, November 30, with the usual cast, including Frieda Hempel, Fernando Carpi and Antonio Scotti in the principal roles. Gennaro Papi conducted. Mme. Hempel again introduced "Keep the Home Fires Burning" in the third act, achieving the same success with it as the week before. The performance was the same splendid one to which the favorite artists have long accustomed Metropolitan audiences.

Sunday Evening Concert, December 1

The second Sunday evening concert presented as soloists Josef Hofmann, Alice Gentle and Paul Althouse, with Richard Hageman as conductor. There was a great crowd at this concert, notwithstanding two other orchestral concerts during the day, and there was the usual burning interest in the playing of Hofmann, who not only responded to the enthusiasm displayed but deserved it. The piano used by Mr. Hofmann was an unusual tonal instrument, and he evolved from it tones that bewildered. It would seem as though technically Mr. Hofmann has surpassed human ability as to the manipulation of the keyboard; yet with the beauty of his touch, his wonderful ability to cause the notes of the piano to blend in a run that makes one continuous flow of tone, there comes an intellectual grasp of music that is seldom found in the performance of the pianist. Mr. Hofmann played with the orchestra the Rubinstein piano concerto in G minor, No. 3, and in his second group he gave Chopin's valse, A flat, op. 42, the familiar Berceuse—which Mr. Hofmann makes so grateful and delicious—if one may so say—and, before his numerous encores, Moszkowski's "Caprice Espagnole." The instrument Mr. Hofmann had before him was probably the most superb piano that great artist ever has had given him for his work, and he took every advantage of the opportunity. Even though the MUSICAL COURIER writer sat some 125 feet from the instrument, there was not a tone that did not reach the ear, even in the heavy passages of the Rubinstein concerto, and, in the lightest passages, when generally the piano is not heard at all, the instrument sent forth its pure tones under the fingers of the great artist with a clearness, a distinctness, that was surprising. The vibratory power of the piano was marvelous, and there were times when one felt that if only Mr. Hofmann would keep his foot upon the pedal the vibrations would continue indefinitely. It was indeed a superb combination, a great pianist who knew his instrument, and a great instrument with wonderful tonal powers. But it was not piano tone—it was just Hofmann-Steinway tone.

The other soloists made a good impression. Miss Gentle sang the aria "Pleurez mes yeux," from Massenet's "Le Cid," as her first offering; then a group of songs by Sinding, Ruckauf and Henschel and was compelled to respond to several encores. Paul Althouse gave as his first contribution to this interesting program the "Celeste Aida" of Verdi, and on his second appearance gave a song by Conductor Hageman that was well received, and then "Dr. Not Go, My Love," and "The Pipes of Gordon's Men," by Hammond. The orchestra played the overture "Patrie," by Bizet, "At the Ball," by Berlioz and the "Bambolo," by Coleridge-Taylor.

French Artists Coming

It is announced by the French-American Society for Musical Art that, in accordance with arrangements made with the Ministère des Beaux Arts, Edouard Gendron, a youthful and talented French pianist, and Louis Wins, the violinist, will shortly make a tour of the United States.

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RIMINI SINGS BEAUTIFULLY

Rimini, as the Count, sang beautifully the air in the first act and made his big solo of confident victory an impassioned appeal.—Henriette Weber, *Herald-Examiner*.

Rimini's Count di Lima was an aristocratic portrayal.—Maurice Rosenfeld, *Daily News*.

Rimini is a baritone of sonorous voice, which he used to advantage. He made a good impression with the prologue from "Pagliacci," and he had other arias of breath-taking kind to give further evidence of his powers.—*Philadelphia Record*.

Signor Rimini, who made his local debut, exhibited a good baritone voice of ample power and resonance. Naturally he sang the prologue from "Pagliacci" and other numbers. His tones blended well with those of Miss Raisa in the "Trovatore" duet, and he was also the recipient of much approbation.—*Philadelphia Telegraph*.

Rimini's middle register was beautiful, but the full beauty of his tone was not reached until the last number with Raisa.—*New York Call*.

There was applause unceasing and a great deal of enthusiasm also went out from the demonstrative multitude to Giacomo Rimini.—*New York American*.

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NEW YORK CONCERTS

(Continued from page 36.)

November 30, to an audience that filled the auditorium. Mr. Denton gives relief in that he approaches the piano with a businesslike air that at once arouses the confidence of his audience, and he also presents the true American spirit of moderation in refraining from abusing the piano he has before him. Another noteworthy thing was that one half, and that the first half, of the program was devoted to American composers, the last half being given up to compositions of Liszt. Also, it may be added, Mr. Denton used an American piano, and a good one at that. The first half of the program was given over to the compositions of Mrs. H. H. A. Beach, Mana-Zucca, Harold Morris and MacDowell. The scherzo of Morris, a new composer, was called for a second time.

Mrs. Beach's prelude and fugue, op. 81, was the first American number; the "Poème" of the young composer, Miss Zucca, was the second; then the scherzo of Morris; and then the Celtic sonata, op. 59, of MacDowell.

Liszt's ballade, B minor, "Valse Oubliée," "Sonnette de Petrarca," No. 104, and tenth rhapsody formed the second half of the program. Mr. Denton had made a good impression before, but he gave to his listeners a further clear and clean interpretation of the numbers of his program, and also indicated that he was progressing along the lines which all who love piano music desire. He has some respect for the instrument before him, he presents intelligent and manly interpretations, and there is no attempt to impress his listeners with false attitudes; either musically or in those personal affectations that some think necessary to win applause. Mr. Denton is a manly, musically musician, and should be heard more for the cause of American music.

Jascha Heifetz, Violinist

Suave, imperturbable, polished, masterful Jascha Heifetz as usual led some of his hearers at Carnegie Hall last Saturday afternoon into believing him "cold," but those who value finish of delivery and dignity of sentiment above bravado attack and stormy emotionalism, enjoyed the young fiddle expert to the utmost and gave resounding evidences of their delight. The hall was packed and seats were not even at a premium, for they were unobtainable.

The first Saint-Saëns sonata, in which Heifetz had the understanding and subtle cooperation of André Benoist at the piano, was a lovely performance duly rewarded with vociferous applause. The slow movement, especially, was a gem of tonal beauty and lofty musical feeling. Chausson's "Poème," first made known by Ysaye, was another very poetical rendering. Tschaikowsky's "Sérénade Melancolique" made sweet appeal to the ear, in Heifetz's tenderly persuasive presentation. A Mozart rondo had classical phrasing and limpid tone quality to enhance its own message. The Bach aria, a Tor Aulin berceuse, and Paganini's imperishable "Campanella," reeled off with phenomenal technical accuracy and bewitching diablerie, completed the day's amazing doings. Heifetz is a rare apparition. The public thinks so and the box office proves it.

New York Symphony

Lucy Gates was to have been the soloist with Walter Damrosch and his orchestra at Aeolian Hall on Saturday evening, November 30, and on the Sunday afternoon following, but illness prevented her from appearing and her place was taken on short notice by Merle Alcock, contralto, who sang Handel's "Ombra mai fu"—in other words, the familiar "Largo"—and "O Don Fatale," from Verdi's "Don Carlos." Miss Alcock's rich, full, contralto voice was heard to best advantage and she made a distinct hit with the audience on both occasions, being repeatedly recalled. The symphony was Dvorák's "From the New World," in addition, Mr. Damrosch, who has been very thoughtful of his French friends since his visit to France last summer, played Messager's unimportant entracte from "La Basoche," a Saint-Saëns barcarolle, "A Night in Lisbon," and, for the first time in his concerts, a most ingenious, musically and cleverly-made fantasy on two popular Angevin tunes by Lekeu, a work well worthy of repetition at an early concert.

Children's Symphony Concert

Walter Damrosch's genial personality, his fund of humor, and his exquisite tact in handling his audience of youngsters (and grownups) made the first of the annual series of four children's concerts at Aeolian Hall a full measured and resounding success. The conductor's introductory explanatory remarks, and his side comments, kept his auditors interested intensely and instructed and edified them as well. How the children laughed when Mr. Damrosch fooled them about the sound of the flute, after he had explained its nature to them! The playing of the program was done *con amore* by the leader and his men. The concert was devoted specifically to illustrating the woodwind instruments.

OPPORTUNITIES

WANTED—Singers and instrumentalists interested in making records. Write National Recording Laboratories, 662 Sixth Ave., New York.

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SUNDAY, DECEMBER 1

Philharmonic Society

Josef Stransky and his noble band of players are making their Sabbath concerts at Carnegie Hall the Mecca for hosts of music lovers who fill that vast auditorium weekly in the interval between dinner and the pious vespers. Last Sunday the chief orchestral number on the program was Tschaikowsky's fifth symphony, and it received a warm, picturesque, and appealing reading which moved the hearers mightily. All efforts on the part of dry-as-dust critics to read Tschaikowsky out of the musical camp have proved futile and will continue to be so as long as the average concert goer floods in droves to any occasion where one of the Russian master's symphonies is programmed. Sibelius' "Swan of Tuonela," and Smetana's "Vltava," another example of "heart music," also won frenetic plaudits and were rendered with spirit and sympathy by the orchestra. Sir Villiers Stanford's "Verdun," heard at an earlier Philharmonic concert, repeated its clangorous success, the "Marseillaise" paraphrase at the end being especially well liked.

The soloist of the concert was Hulda Lashanska, who sang an unfamiliar aria from Bellini's "Romeo and Juliet," and "Pleurez mes yeux," from Massenet's "Le Cid." This young singer burst upon the local musical world about a year ago and at once won a commanding position by virtue of exceptional range, and her intelligent and effective way of employing it. Not only sensuous vocal quality and sophistication of delivery are Miss Lashanska's artistic assets. She also is musical to a rare degree, and her fine phrasing, temperamental control, and knowledge of style lend to all her interpretations a distinct air of authoritativeness. It has been a long time since any young singer came before our public so splendidly equipped with remarkable gifts. Last Sunday Miss Lashanska did not appear to be in her best voice, owing palpably to a cold, but nevertheless she gave a convincing and utterly agreeable demonstration of her powers in two arias not often found in the repertoire of concert vocalists. So much warmth, charm, and well-rounded tone went into the productions that the auditors were conquered completely and no limit appeared to bound their enthusiasm.

Bonnet's Aeolian Hall Program

Joseph Bonnet, the distinguished French organist, has chosen a most interesting program for his recital at Aeolian Hall, Saturday evening, December 7. It is as follows:

Prelude, Henry Purcell (1658-1695); In Dulci Jubilo (Christmas song), Bach; toccata and fugue in D minor, Bach; Christmas carol from Alsace, harmonized by Alex. Guilmant; fantasie and fugue on "ad nos ad salutarem undam," Liszt; poems d'automne (Song of the Chrysanthemums); Matin provençal (Sunrise in Southern France); Poème du Soir (Angelus at Sunset), Joseph Bonnet; gavotte from the twelfth sonata for the organ, Padré Martini; finale, Alex. Guilmant.

CONCERT ANNOUNCEMENTS

LEO ORNSTEIN

at Aeolian Hall, New York, on Saturday afternoon, December 7th, will play the following program.

- I
ORNSTEIN.....Sonata, Opus 54
Allegro Appassionato; Allegretto; March
Funèbre; Animato.
- II
DEBUSSY.....Deux Arabesques
E Major; G Major.
- RAVEL.....{ Le gibet: (from Gaspard de la nuit)
Le barque sur l'océan: (from le miroir)
- LISZT.....Rhapsodie No. 13
- III
BEETHOVEN.....Sonata, Opus 57 (Appassionata)
Allegro; Adagio, con variazione; Allegro.
- IV
LISZT.....Etude, D Flat Major
VERDI-LISZT.....Rigoletto Fantasia

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New York State Contests of N. F. M. C.

The MUSICAL COURIER is in receipt of a notice from Henrietta Baker Low, chairman of the New York State Committee of the N. F. M. C., that the New York State Contest, in preparation for the third biennial contest for the young professional musicians, will be held in Aeolian Hall on December 10 and December 11. The winners of the state contest afterwards compete in the district contest, and the winners of the district contest compete in the national contest. Winners of this final contest will have a public appearance at the eleventh biennial festival to be held in Petersboro, New Hampshire, June, 1919. The conditions were in the MUSICAL COURIER of October 24.



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[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

Who Wrote Them?

"Among the operas that have been given at the Metropolitan Opera House this season is one called 'La Fille du Regiment,' which sounds like a comic opera. Can you tell me who wrote it? There is another opera that I only heard of recently that seems to be quite a favorite, at least it is quite often sung; it is called 'L'Elisir d'Amore.' I suppose it is one of the new Italian operas. If you can tell me anything about it I shall be greatly obliged."

As a matter of fact, both the operas you ask about are by the same composer, Donizetti (1798-1848). The first one, "The Daughter of the Regiment," one of the great successes of last season, was produced with a fine cast. Frieda Hempel sang the role of Marie—the Daughter—with such brilliancy as to at once capture the audience and to make the part her "own." This year she opened her season on November 14 at the Metropolitan Opera House in "The Daughter of the Regiment," repeating her triumph of last season. The opera seems particularly appropriate at the present time and has met with great approbation from the public. The costume of the part is a most becoming one to Miss Hempel.

It chances that Miss Hempel also sings the leading role in "L'Elisir d'Amore," the part of Adina, and is also delightful in it. Neither of these operas are comic, but come under the head of light operas (what the French call "opéra-comique"), of which Donizetti wrote several. The music is full of sparkle and brilliancy, but the plots are silly.

In the third act of "The Daughter" at this season's debut she introduced "Keep the Home Fires Burning," one of the popular songs of the day. Such tumultuous applause followed that the opera came to a standstill and the song had to be repeated.

In view of the warm reception these two Donizetti operas have met with, it is rather amusing to read in a book written more than ten years ago that, had Donizetti worked in a congenial sphere, he would have ranked with "the most successful followers of Cimarosa and Paisiello instead of being degraded to the rank of a mere purveyor to the manufacturers of barrel organs."

Wishes Books on Piano Playing

"Could you please inform me where the following books mentioned in H. H. Bellmann's article in your issue of November 7 may be obtained? Gratia's 'Etude de Piano' and Christiani's 'Principles of Expression in Piano Playing.'"

G. Schirmer & Co., New York, or Charles Ditson & Co., New York, no doubt could furnish you with the books you mention.

Where Does Guy d'Hardelot Live

"Can you give me the address of the composer, Guy d'Hardelot?"

Write her care of her publishers, London. She lives in St. Johnswood, London, but the exact address is not remembered. Her real name is English, and she adopted the nom de plume from the little town of Hardelot, on the French channel coast, where she has spent many summers.

To Join N. Y. S. M. T. A.

"Would you kindly inform me where to apply for membership in the New York State Music Teachers' Association? Also the requirements necessary to become a member of said association?"

To become a member of the New York State Music Teachers' Association you should apply to Edna Pearl van Voorhis, Beacon-on-Hudson, N. Y., who is the general secretary and treasurer of the association. Any one may join this association. Two dollars is the annual fee for active members and colleagues.

Viola Part of Fesca Quartet

Last week the Information Bureau published an inquiry in regard to the viola part to quartet for piano, violin, viola and cello by A. Fesca, op. No. 26. As further information has been secured regarding this viola part, we are publishing it herewith.

The Music Division of the New York Public Library has in the Drexel Collection a copy of Fesca's quartet, op. 26. This edition is conveniently in parts, the viola part itself covering eight (8) pages. The cheapest process of duplication would be by photography, either in negatives (white on black) or positives (black on white). If the MUSICAL COURIER inquirer desires to obtain a copy of the viola part from the Public Library, it would be well for him to write directly to the New York Public Library, and the work will be undertaken at once.

Galli-Curci Sues for Divorce

It was announced last week in the dailies that Amelita Galli-Curci, the famous prima donna of the Chicago Opera Association, had filed papers in that city in a suit for divorce against her husband, Luigi Curci.

Boy Born to Alma Gluck

Alma Gluck, the soprano, and wife of Efrem Zimbalist, the violinist, gave birth to a son last Saturday morning at her home, 315 West 100th street, New York. The singer

was married to Zimbalist in 1913. They have a daughter, Marie Virginia, about three years of age.

PHILADELPHIA ORCHESTRA
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MYSTERIOUS DVORSKY

"The Haunted Castle" Proves Interesting Work—
Emile Ferir as Soloist

Philadelphia, December 2, 1918.

Introducing the Berlioz symphony "Harold en Italie," and the mysterious Dvorsky's equally phantom-like "The Haunted Castle," Director Stokowski offered two unusual works at last week's concerts in the Academy. The Berlioz number, though not entirely new to Philadelphia, is beyond the recollection of many who make up present-day concert audiences.

Though drawn to a somewhat tedious length, the symphony is in nature more or less interesting, but since three of the movements were written to a greater or lesser degree around the viola, this idea of time is increased rather than diminished. Emile Ferir, first violist of the orchestra, was heard to marked advantage. The playing of Ferir was of such rare beauty and finesse that one questioned why the viola has been so grossly neglected as a vehicle for solo work. The exquisite tone, rich resonance and warm colorings were captivating, while Ferir's bow drew the plaintive, the inquisitive and the stately counterparts of Harold's moods from the instrument with convincing eloquence.

Dvorsky's "The Haunted Castle"

Beginning with a colorful passage of much tonal beauty, "The Haunted Castle" slowly glides into an atmosphere of groping mystery, which in turn develops through a series of strange instrumental combinations and eccentric rhythms into a spirit of troublesome turmoil, grief, unrest and ghoulish pranks. The instrumental treatment is very modern, the piercing cries from the horns, sudden crescendos and dissonant climaxes, calling forth all the up-to-date harmonic treatments which are in use at the present time. There is a five-tone theme that works throughout the score and this theme is finally brought to the fore at the conclusion of the work when the tonal visions of the haunted castle fade in the distance.

The concert was brought to a close by the noble and always inspiring "Les Preludes" of Liszt, which Stokowski conducted in a masterly manner.

At the Friday afternoon concert, Evelyn Tyson was presented with a medal, won in a contest for piano playing. The judges of this contest were selected from the ranks of Philadelphia's representative musicians, and the young lady in question, a pupil of Maurits Leefson, received the award.

Second Home Symphony Concert

The second Evening Mail Home Symphony Concert of the season will be given at Carnegie Hall on Wednesday evening, December 11, by the Philharmonic Orchestra, Josef Stransky conducting, with Paul Althouse, tenor of the Metropolitan Opera Company, and John Powell, pianist, as soloists.

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With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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